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DOCTOR WHO

The **OFFICIAL MAGAZINE**
of the BBC television series

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**"Fear and
destruction and
ruthlessness"**

Director Wayne Yip
on the making
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discovery

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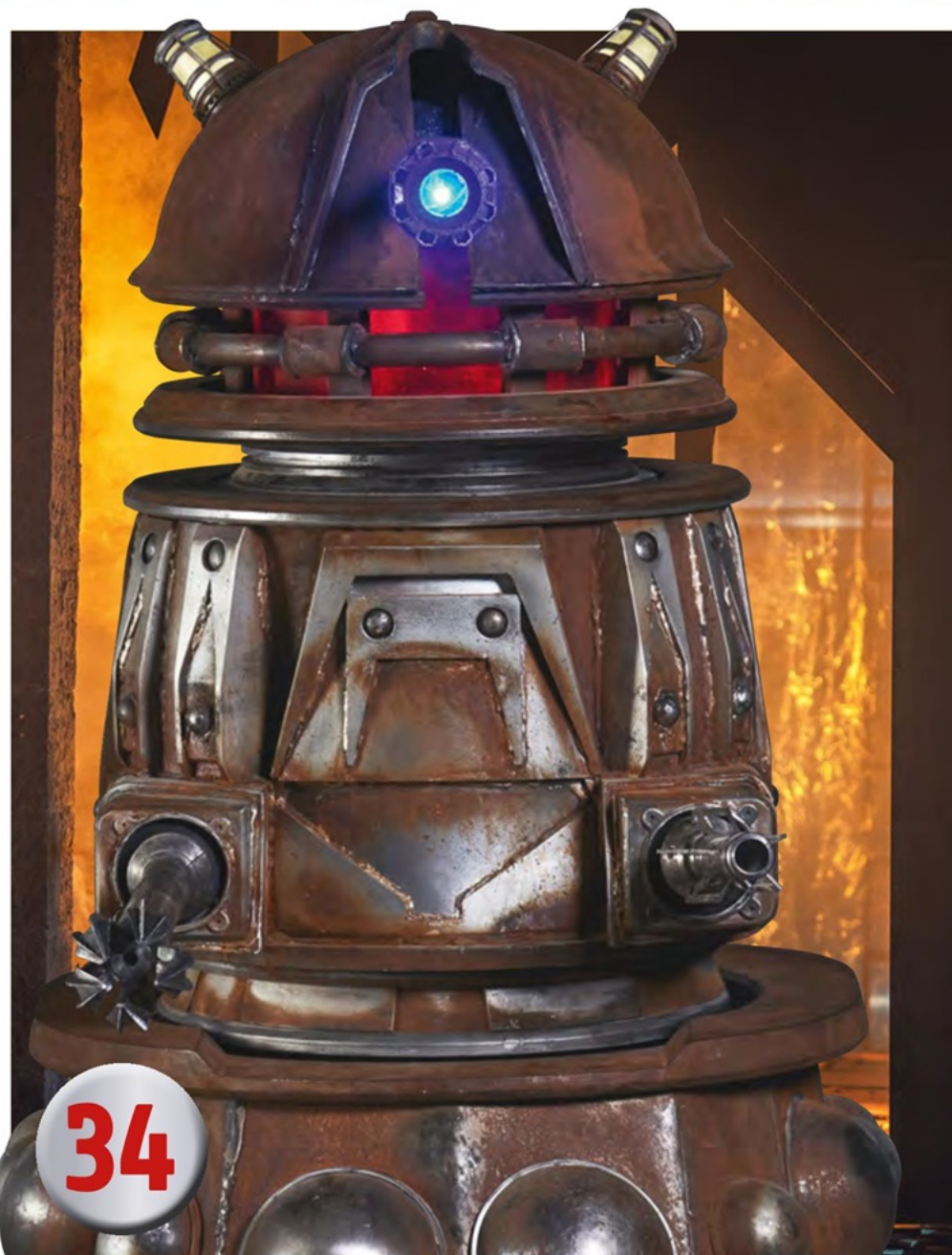
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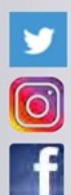
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DOCTOR WHO
MAGAZINE

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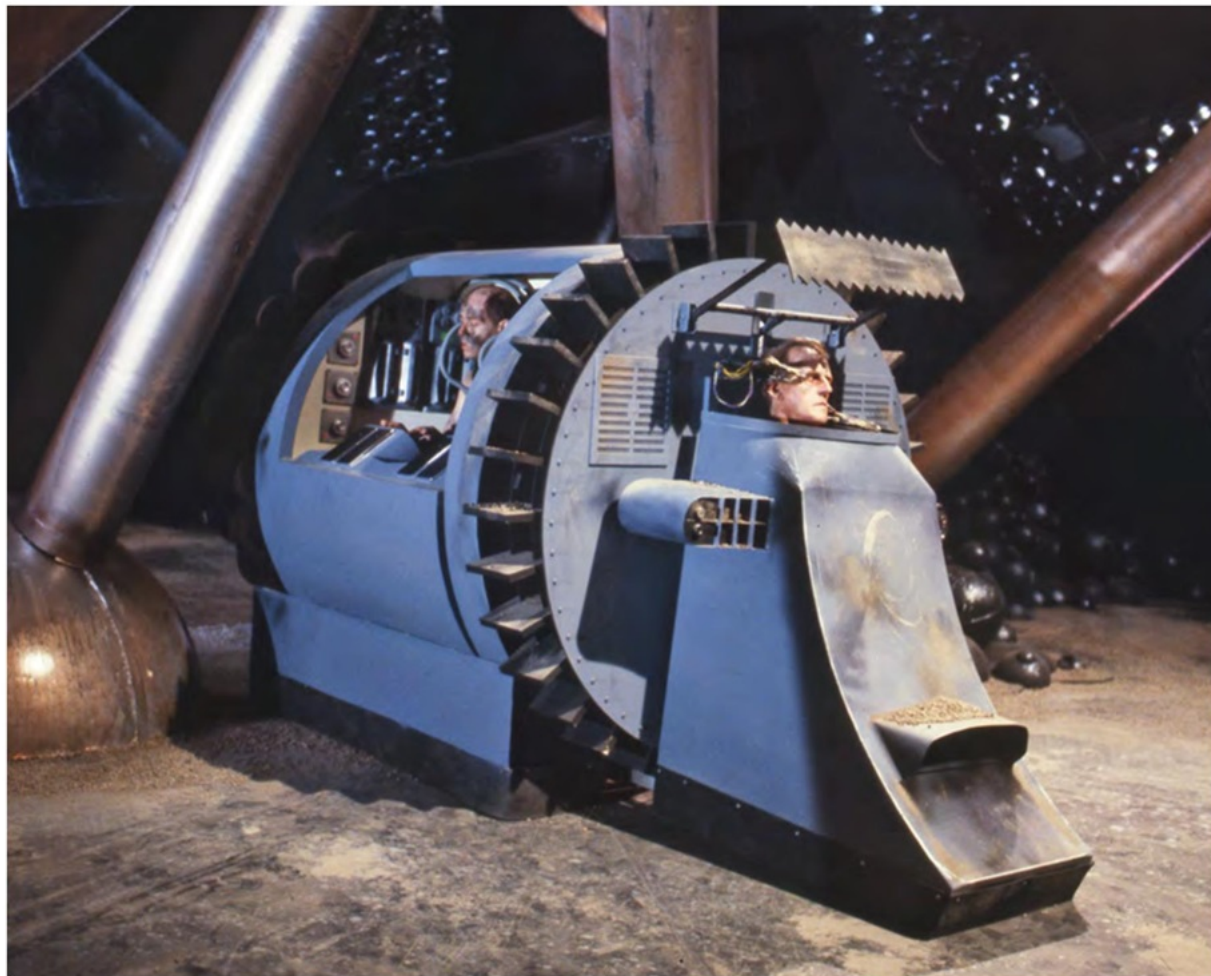
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In November 2013 one of the highlights of *Doctor Who*'s 50th anniversary was the Celebration organised by BBC Worldwide at the ExCeL centre in London. The event focused on the show's current era, including the eagerly anticipated screening of *The Day of the Doctor*, but upstairs from the main hall there was an opportunity to journey a little further back into the series' history. The so-called Classic Lounge was an area devoted to episodes produced during the show's original run, from 1963 to 1989. I had the honour of hosting the Classic Lounge room that was home to live audio commentaries. I would be joined on stage by various luminaries as an episode played on a big screen behind us. We would watch the episode on synchronised monitors placed at our feet, and I'd keep the chat going until the end credits rolled. I'd hosted numerous DVD audio commentaries before this, but the idea of conducting that

interview in front of a live audience provoked more than a little anxiety. The best audio commentaries sound fluid, relaxed and informal, but in my experience they only achieve that by being meticulously researched, partly scripted and – if absolutely necessary – slightly edited. Of all the commentaries I was due to host on the first day of the event, the one I think I was most looking forward to was *Frontios* Part Four. I've always regarded this 1984 story as one of Peter Davison's best, and I was especially pleased that I'd be sharing a stage with its writer, Christopher H Bidmead. As a young *Doctor Who* fan, Bidmead's stories made a huge impact on me. Each one was named after a planet, and each one fascinated me in a different way. 1981's *Logopolis* presented a mind-boggling threat to the entire universe, while 1982's *Castrovalva* turned the danger inwards, with a puzzle-box of a plot that remains unique in the show's

canon. Finally, in *Frontios*, Bidmead created a beleaguered colony of humans that was under threat from the skies, on the surface and – most disturbingly – from beneath the ground. One is sometimes wary of over-intellectualising *Doctor Who* – especially in front of an audience, where there's no hiding place if your ideas fall flat. I therefore decided to get to the Classic Lounge early so I could meet Christopher Bidmead to talk through my interpretation of his story before we went on stage. Chris had arrived in the room before me, but I soon realised he was otherwise engaged. Some of the audience members had already taken their seats, and he was darting from row to row, talking to them. Chris is a seasoned technology journalist, and as soon as he spotted anyone holding a mobile, tablet or laptop he'd ask them what they were using, what they used it for and what they would recommend about the device. By the time he'd completed his impromptu survey it was time for us to begin the commentary. The episode began and the credit 'by Christopher H Bidmead' appeared on the screen behind us. "What does the 'H' stand for?" I asked him. "Hamilton," he replied. With a straight face he added: "I originally asked for the credit 'Christopher Hamilton Bidmead'. I thought that would be a good way to occupy as much of the screen as possible. I didn't get away with it!" I smiled, the audience laughed, and we were away. As the conversation continued Chris seemed genuinely interested in my theories about the *Frontios* narrative and our 25 minutes flew by. After we came off the stage I told him that I'd always loved his *Doctor Who* stories and thanked him for indulging me. "I was a very earnest youngster," I explained. "Oh, don't worry," he said with a glint in his eye. "I was a very earnest writer!" Chris was the grand architect of *Doctor Who*'s 18th season, a remarkable set of episodes that have been given an extra polish for their Blu-ray debut this month. On page 16 Benjamin Cook spends an afternoon with the great man, who's clearly just as witty and thought-provoking as ever.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE



Miles Hall

Miles is a writer, animator, illustrator and DWM Time Teamer. On page 48 the Team tackles the 2006 story *Love & Monsters*. "I used to be a little sceptical of the 'fandom'," admits Miles, "but the whole Time Team experience has opened my eyes – and made me a more understanding and empathetic lad. Cheers, Time Team!"



Simon Guerrier

On page 30 Simon interviews artist Feifei Ruan. Simon had a letter published in issue 186 of DWM and has been writing for the magazine since 2002. He also writes *Doctor Who* books, audio plays, comics and DVD extras. Radio 3 broadcast his documentary *Victorian Queens of Ancient Egypt* on 3 February.



Dominic May

Our longest-serving contributor, Dominic has been providing readers with updates on the series' cast and crew for more than 30 years. When not writing for the magazine, he devotes much of his spare time to theatre. Dominic's ultimate goal is for *Beyond the TARDIS* to win Best Regular Feature in DWM's annual survey.

► Make Room



Doctor Who's live escape room *Worlds Collide* is currently playable at Escape Hunt Bristol and Leeds. The game will open in Oxford (8 February), Manchester

(22 February), Reading (8 March) and Birmingham (22 March). Tickets are on sale now at escapehunt.com/DoctorWho. Turn to page 26 to see what we made of *Worlds Collide* in Bristol.

► About Nine



The latest instalment of *About Time*, an unauthorised guide to *Doctor Who*, will be published on 23 April. Volume 9 focuses on Series 4 (2008) and the 2009 Specials starring David Tennant as the

Tenth Doctor. There are also write-ups on the interactive 2008 *Doctor Who* Prom mini-episode *Music of the Spheres*, the animated adventure *Dreamland* (2009) and the *Sarah Jane Adventures* story *The Wedding of Sarah Jane Smith* (2009). *About Time* Volume 9, by Tat Wood, is published by Mad Norwegian Press, RRP £23.12. For more information visit madnorwegian.com

► Colin and Bonnie

The latest in Reeltime Pictures' DVD series exploring the making of *Doctor Who* is *The Doctors: The Colin Baker Years*. This two-disc set contains six documentaries presented by Sophie Aldred, Robert Dick and Nicholas Briggs, featuring in-depth interviews with Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Bonnie Langford (Mel), Michael Jayston (The Valeyard), producer John Nathan-Turner and script editor Eric Saward. *The Doctors: The Colin Baker Years* is available from 4 March via

timetraveltv.com. An extended 80-minute version of Sophie Aldred's interview with Bonnie Langford is available as a separate *Myth Makers* release, priced £10 on DVD, £6 to download and £3 to stream.



Doctor Who Returns to South Africa



► Bradley Walsh, Mandip Gill, Jodie Whittaker and Tosin Cole in South Africa in January, ready to start shooting *Doctor Who* Series 12.

The cast and crew of *Doctor Who* have headed back to South Africa to begin shooting Jodie Whittaker's second series.

This is the second time recording has taken place in South Africa, following stunning location shoots for the Series 11 episodes *The Ghost Monument* and *Rosa* in 2018.

On Tuesday 22 January Bradley Walsh's ITV series *The Chase* won 'Best Quiz Show' at the National Television Awards. The awards ceremony was held at London's O2 arena, but Bradley was already working on *Doctor Who* and was unable to attend. Bradley joined his *Chase* colleagues live on stage via FaceTime to accept the award.



► Bradley Walsh hosting the award-winning game show *The Chase*.

"Brad is in South Africa. He's working on another show, but he's here on FaceTime," announced *The Chase*'s creative managing director Michael Kelpie, holding up his phone to the cheering crowd to show Bradley waving. "The biggest venue in London with more cameras than any other show in the world and we've got Bradley on my phone. Try saying something..." Unfortunately, Bradley was unable to give a speech as the iPhone speaker wasn't loud enough to be picked up by the microphone on stage.

Production on Series 12 of *Doctor Who*, starring Jodie Whittaker as the Doctor with Bradley Walsh as Graham, Tosin Cole as Ryan and Mandip Gill as Yaz, continues. The series will air on BBC One in early 2020.

Resurrecting the Daleks

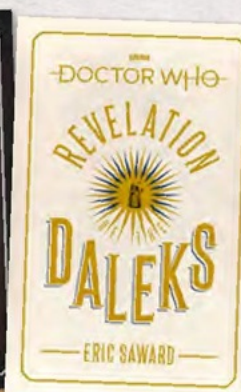
Novelisations of 1984's *Resurrection of the Daleks* and 1985's *Revelation of the Daleks* will be published by BBC Books later this year.

The stories, which feature the Fifth and Sixth Doctor respectively, are the only two titles from *Doctor Who*'s original 1963-89 run never to have been adapted in book form. Publication comes more than three decades after their first transmission on TV and completes the set of 'classic' era novelisations.

The stories have been novelised by their original writer Eric Saward, who was also one of *Doctor Who*'s longest-serving script editors. Of the two novelisations, Eric says: "'Resurrecting' these tales may turn out to be a greater 'Revelation' than you'd expect!"

BBC Books' Publishing Director Albert DePetrillo tells *DWM*: "When Eric approached us about novelising his *Doctor Who* adventures, we said yes immediately. It's been a long-held dream to publish *Resurrection* and *Revelation of the Daleks* and finally complete the catalogue of classic-era novelisations. Their publication will be a real event."

Resurrection of the Daleks will be published in hardback on 18 July 2019, with *Revelation of the Daleks* following on 14 November, both priced £12.99. Paperback editions will follow in 2020.



Script Library



Chris Chibnall's script for Jodie Whittaker's debut episode *The Woman Who Fell to Earth* is now available to download from the BBC Writersroom website. Other scripts available to read are: *Smith and Jones* (2007)



◀ Showrunner and head writer Chris Chibnall.
▶ Script pages from *The Woman Who Fell to Earth*.

by Russell T Davies, *Under the Lake/Before the Flood* (2015) and *The Lie of the Land* (2017) by Toby Whithouse, *Face the Raven* (2015) and *Thin Ice* (2017) by Sarah Dollard, *Oxygen* (2017) by Jamie Mathieson, and *The Magician's Apprentice/The Witch's Familiar* (2015), *Heaven Sent/Hell Bent* (2015) and *The Pilot* (2017) by Steven Moffat.

To view the scripts go to bbc.co.uk/writersroom/scripts

▶ Saved from the Skip

At the end of 2018 audio recordings of almost 60 William Hartnell and Patrick Troughton *Doctor Who* episodes were discovered in a skip at a recycling centre near Southend. Featuring opening and closing music, cliffhangers and reprises, these high-quality four-track mono recordings are captured on three 5¼" reels of ¼" tape and are more complete than much of what currently exists in the archives. Turn to page 14 for the full story on this discovery.



▶ Big Screen Baker



To mark the release of the *Doctor Who: The Collection – Season 18* Blu-ray box set, the BFI is hosting a special screening of 1981's *Logopolis*, Tom Baker's final regular appearance as the Fourth Doctor. The event will take place on Sunday 17 February at 1.00pm. Tickets cost £15 (£12 concessions) and are available to book online via whatson.bfi.org.uk. *Doctor Who: The Collection – Season 18* is released on Monday 25 February.

▶ Who's Talking

David Tennant has launched a podcast, teasing it as: "Me and some cool people, talking and stuff – on a podcast." The simply titled *David Tennant Does a Podcast with...* will feature some of the biggest names in acting, comedy and politics, including Jodie Whittaker, Whoopi Goldberg, Jon Hamm, Ian McKellen, Gordon Brown, Samantha Bee, Krysten Ritter and Michael Sheen. Olivia Colman joins David for the first episode. You can find the new podcast on iTunes and Spotify.



Familiar Foes

Colin Baker and Nicola Bryant have reunited for three new *Doctor Who* audio adventures starring the Sixth Doctor and Peri which will be released by Big Finish in July, August and September 2019.

The stories will see the duo come up against old enemies, new tyrants and complicated moral issues. August's release is *Emissary of the Daleks* by Andrew Smith, in which the Doctor takes on his mortal enemies in a battle for what is right and wrong.

"I went for an off-Earth story which has its basis in a tactic of the Persian Empire," explains Andrew. "They would conquer an area then put a plenipotentiary or emissary in place as its ruler. The population would be treated relatively well, on condition that there were no attempts

at rebellion. If there were, the Persians would return and be totally merciless in not just quelling the rebellion but taking cruel revenge on the population.

"So I envisaged a world taken over by the Daleks with one of these emissaries in charge.

An emissary with the principal objective of ensuring there's no dissent. Because if there is, the Dalek

reprisal will be terrible. And what would the Doctor and Peri do, coming into this set-up? Would the Doctor want – or be able – to quell his usual instinct to foment rebellion and overturn Dalek rule?"

July's release is *Memories of a Tyrant* by Roland Moore. Information on September's release will be available nearer the time.

This is the first time Colin Baker and Nicola Bryant have collaborated since they recorded a trilogy of Big Finish audio adventures in 2014. "It's always lovely working together," says Colin. "We know each other so well it's like putting on a comfortable pair of trousers!"

"An old pair of slippers!" adds Nicola.

These new *Doctor Who* adventures will be available for £14.99 on CD or £12.99 on download. They can be pre-ordered now from bigfinish.com **DWM**

◀ Colin Baker as the Doctor and Nicola Bryant as Peri in *The Twin Dilemma* (1984).



Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk or tweet us at: @DWMtweets

Send your letters to:

Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



▲ A drawing of the Fourth Doctor by Matt Bryan, for his friend Michael Lupton.

We haven't had a chance to share your thoughts on *Resolution* – until now! Here's what you made of the latest episode...

New Year's Resolution

► **NICK RANDELL** EAST LONDON
Doctor Who on New Year's Day was big on atmosphere and jeopardy with some genuinely terrifying moments, plus a domestic sub-plot that allowed for some touching moments. Great performances from the regulars, as well as Daniel Adegboyega as Ryan's dad, the fabulous Nikesh Patel as Mitch, and Charlotte Richie as Lin. I feel Jodie Whittaker's Doctor has now become a more deeply realised character, offering us the full dial of light and shade that is recognisably 'the Doctor'. And let's face it, if she wasn't the Doctor before, then surely she is now: she's met the Daleks!

► **ALEX RELPH** EMAIL
I really like the new Doctor but was disappointed by the monsters in 2018. So to see the



▲ The reconnaissance Dalek wreaks havoc in *Resolution* (2019).

Daleks back – and be new and scary – was more than I could have asked for. The Daleks have restored my faith in the show.

► **HARRY DRAPER** LANCASHIRE
I felt like I was nine years old again when the Doctor pitted herself against a solitary Dalek in *Resolution*. Jodie Whittaker's

performance was sharper than ever, and the Dalek deploying its raw cunning to forge itself a rudimentary casing was inspired. A proper Dalek onslaught ensued – complete with the death ray FX from 1988's *Remembrance of the Daleks* – and it was deeply thrilling.

► **DANIEL CLEMENTS** LEICESTER
There's one major point I want to make about the New Year Special: keep the theme tune at the beginning and the end! I could understand it when it happened at the beginning of Series 11, but enough is enough now. I'm not the type of fan to moan... but it did annoy me.

► **DAN OPIE** IVYBRIDGE
Resolution was great! Great new take on the Daleks, and that mutant looked fab. Also, I can't have been the only one who expected an opening sequence with the title *Resolution of the Daleks*.

► **LUKE EAST** NEW ZEALAND
Now *that* was an episode! The Dalek was actually a threat, not just a token appearance to sate fans' appetites. Really cool seeing it just as dangerous out of its shell as it is within it. Glad this isn't a permanent redesign, but it did make a pretty good plot twist. If showrunner Chris Chibnall does decide to do a redesign, it'd be great to see the 2005 Dalek get a 'classic' series paintjob – silver and black perhaps?

► **ROBERT SLIPEK** EMAIL
The legendary Nicholas Briggs kills it yet again, this time voicing a special 'Recon' Dalek hell-bent on conquering Earth, shell or no shell. To see a lone Dalek stripped of everything it has, with nothing more than its wits and its will (and some forging skills)... very much reminds me of Jodie's first outing in *The Woman Who Fell to Earth*.

► **DANIELE ACCURSO** EMAIL
A Dalek piecing itself back together using materials from a Sheffield factory was an imaginative idea which gave the Dalek a new, yet authentic, look. Up till now, Jodie's Doctor has come across as caring, forgiving and jovial, but up against Davros' creation all those characteristics were thrown out of the window. The fact that the Doctor was willing to see Ryan's father fall into a sun going supernova if it meant the end for the Dalek was something which surprised me. This gave us a glimpse of a different side of Jodie's incarnation, one which I look forward to potentially seeing more of in 2020!

► **DAVE SMITH** EMAIL
Jodie finally got to be centre

STAR LETTER



► **RICHARD DADD** EMAIL
In January 2018 my Uncle John died. He was an exceptionally skilled man who really could build or mend anything – a skill you often see in fictional characters like the Doctor, but rarely in real life. He might not have melted spoons to make a sonic screwdriver, but he would build bespoke tools for the specific job at hand. So when, in 1964, my then ten-year-old dad wanted a toy Dalek when no such thing was yet commercially available, John rose to the challenge and built two

▲ The hand-built Daleks made by Richard Dadd's Uncle John in the 1960s.

metal Daleks. We think he based the designs on photos in that November's *Radio Times*, which promoted *The Dalek Invasion of Earth*.

They are incredible pieces of work – I think they knock spots off the Dalek toys that eventually hit toy shops later in the 1960s! In memory of my Uncle John, I thought it would be a lovely tribute to share his creations with an appreciative audience through **DWM**.

Richard's letter wins him a copy of *Missy: Series One*, a new CD box set of full-cast audio adventures starring Michelle Gomez. It's available this month from bigfinish.com, priced £23 on CD or £20 to download.





Andrew Cummins' wife Liz made these creations from recycled materials for their village's scarecrow festival.



Attack of the Cybermen by Gary Mer.

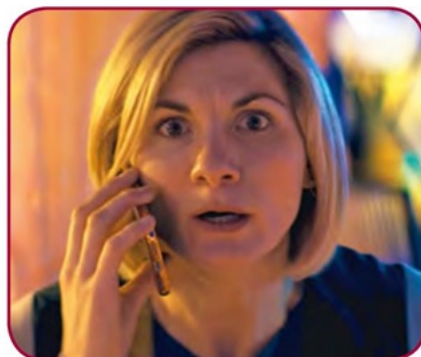
stage for once instead of feeling like her character was a second-stringer. If this episode proved anything it's that a decent foe and some good action sequences make for much more interesting viewing than a lecturing tone.

▶ JAMES SENESE EMAIL

I think *Resolution* missed an open goal. Jodie was good, again, but I'd have liked more of the Time Lord anger we've seen over the years from various incarnations when facing off against the Daleks. The Dalek controlling people whilst on their backs was a great development – I'd like to see that again. But I felt the episode was ruined by the constant breakaway to the 'family drama' between Ryan and his dad. It slowed the whole pace down and seemed simply to be a device to get the microwave crowbarred into the plot. Plus – and this is the worst – the disbanding of UNIT. How can the Home Counties ever be protected again?!

▶ MICHAEL KARAM EMAIL

I think the New Year's Day episode was a big improvement on most of Series 11. The storyline had a bunch of thrilling scenes: the car chase, the standoff between the Dalek and the soldiers, and the moment the Doctor sees the Dalek in its casing for the very first time, to name a few. After the car scene I felt that the scene with Ryan and his dad in the cafe dragged on slightly, but the character development was good. All in all, a very solid, explosive and exciting episode with one of the most iconic monsters from the



The Doctor (Jodie Whittaker) gets some bad news about UNIT in *Resolution*.

show's history returning in a very refreshing way.

▶ JACK OATES EMAIL

Resolution was fantastic. The new Dalek design was beautiful – a fleet of them wouldn't work but as a singular one-time appearance it did. There was an atmosphere of pure fear towards the Dalek and the story constantly made me want to see what the Dalek would do next. It's hard not to be sad that we will not receive another TV series until 2020.

▶ RICHARD THOMAS EMAIL

I've watched every episode of *Doctor Who* since *Spearhead from Space*. Sadly, the show in its current form just isn't for me. I still feel a female Doctor was the wrong way to take the show (any female Doctor, not just Jodie).

Over Christmas and the New Year I revisited a number of stories from the 'classic' era – something that I often do. For me a good 95 per cent of it →

The Daft Dimension BY LEW STRINGER



WHO TUBE

This issue's selection of *Who*-related videos...



▶ Tom Baker reads an extract from his *Doctor Who* novel *Scratchman*, a gripping, white-knuckle thriller almost 40 years in the making.

Go to: tinyurl.com/ScratchmanTom



▶ A look behind the scenes at the making of the New Year's Day Special *Resolution*, featuring the cast and crew.

Go to: tinyurl.com/MakingResolution



▶ Toby Hadoke remembers the people from the world of *Doctor Who* who passed away in 2018.

Go to: tinyurl.com/WhoMemoriam18



▶ The polarity of *Doctor Who* has been reversed! Introducing *Dalek Who*: an original fan-made animation parody.

Go to: tinyurl.com/WhoDalek



▶ Fan animation of the unmade 1993 anniversary story, *Lost in the Dark Dimension*, is presented here in a movie version.

Go to: tinyurl.com/DarkDimensionMovie

ON TWITTER...

@paul_bowler Always enjoy features on 'classic' *Who* in **DWM**. I still think any issue with Tom Baker on the cover should come with a free bag of Jelly Babies as well!

@davadsteel Some brilliant Tom Baker content in **DWM** 534. It's prompted me to stick on *Seeds of Doom*. Brutal. Poor Mr Keeler.

@Oldmankrondas Reading Tom Baker's *Out of the TARDIS* interview in January's **DWM** and am incredibly grateful that, as suspected, his "last ever" interview was nothing of the sort!

@davidbrider Finding out that iconic image of Jodie Whittaker was taken by Shaun Dooley on an iPhone 6 was the second highlight of **DWM** 534. Nice work, sir – a very beautiful picture!

@Priglit I really enjoyed Paul Kirkley's **DWM** reviews of Series 11. *It Takes You Away* was spot on – a tricky one to nail down. He found more to love in *The Battle of Ranskoor Av Kolos* than I did, though. My only real disappointment this season.

@DidymusBrush Great discussion on *The Collection* Blu-ray range in the **DWM** Yearbook with Pete McTighe & Russell Minton. Hope they continue to sell well enough to include 21st-century *Who* and a Wilderness Years set!

→ remains very watchable and rewatchable, no matter which Doctor is featured. I've had wobbles with 'classic' *Doctor Who*, don't get me wrong. But even then, I still recognised the show and perhaps what limitations it was under.

Perhaps I'm the dinosaur here, but to me it's not the same show anymore. One day I may come back. But until then I'll go forward enjoying the past days of *Doctor Who*.

PHILIP SCHOLES EMAIL
When Jodie Whittaker debuted as the Thirteenth Doctor on Christmas Day 2017, the first words she said were, "Oh brilliant!" Series 11 was nothing but brilliant in my opinion. The episodes were great, the main cast were

➤ Robert Sienicki's Series 11 artwork.



➤ Wilfred by Ross Muscroft.

awesome. As for *Resolution*, it's my favourite Dalek TV story! Chris Chibnall, Matt Strevens, Jodie Whittaker, if you're reading this: keep the stories coming. I'm looking forward to more of this fantastic new era of *Doctor Who*.

Golden oldies

ROSS MUSCROFT EMAIL

I've been thinking about good old Wilfred Mott recently and how much the grandfather/grandchild dynamic has worked in *Doctor Who* continuously with great effect: the First Doctor and Susan, then Wilf and Donna, and now Graham and Ryan. I'm overjoyed that nine years after his last appearance Bernard Cribbins is reprising his role as Wilf for a Big Finish audio series later this year. Even a decade later I still can't get enough of the Noble family.

CRIS RYAN YORKSHIRE

I was really sad to hear of June Whitfield's passing. She left a big legacy behind in programmes such as *Absolutely Fabulous*, *Terry and June* and *Doctor Who*. In *The End of Time* Part One [2009], June played 'Minnie the Menace'. June's incredible acting and Russell T Davies' wonderful writing made that character feel



➤ The Doctor (David Tennant) looks on as Wilf (Bernard Cribbins), Minnie (June Whitfield) and Sylvia (Jacqueline King) celebrate Donna's wedding in *The End of Time* Part Two (2010).

real as well as very funny, and she will always be one of my favourite supporting characters.

STEPHEN JONES EMAIL

Still no knighthood for Tom Baker in the New Year's Honours list then? A **DWM** campaign please. Sir Tom for 2020!

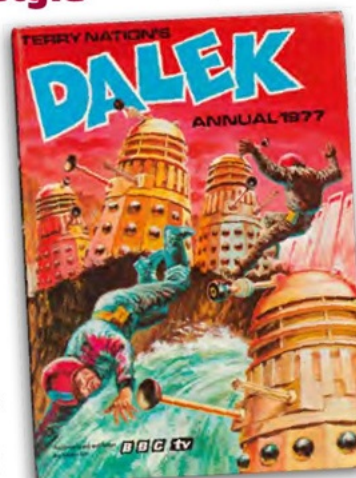
Dalek nostalgia

RICHARD BUCK EMAIL

As a child growing up in the 70s I want to thank you for your excellent article on the four 1970s *Dalek Annuals* published by World Distributors in **DWM** 534. The only *Dalek Annual* I had as a child was the 1977 release. It was my first encounter with the 60s Dalek comic strip (*Menace of the Monstrons* and *The Pentaray Factor* are still firm favourites). As a result, my silver-and-red Palitoy Talking Daleks were pitted against the ADF in many exciting backyard adventures.

I still have my original 1977 *Dalek Annual* and, as an adult

collector, was lucky enough to find the remaining 70s set and their 60s predecessors. I had no idea that Mark Seven was actually conceived as much as a decade earlier as an agent of Sara Kingdom's SSS! I'm certain now to buy myself a copy of the *Dalek Audio Annual* and let the memories come flooding back...



➤ The 1977 Dalek Annual.

We're pleased you enjoyed the article, Richard. Some of the senior members of the **DWM** team are jealous that you had more than one Talking Dalek!

Junior choice

ANDY STONE EMAIL

Though I've never read it before myself, I was delighted to see the return of *Doctor Who Adventures*. My five-year-old

son, who's recently caught the *Who* bug, was ecstatic. He loves reading the comic strip with me, he's entered all the competitions, and the page on the solar system really complemented the topic he's been enjoying at school. In fact, today he's taken it in to show off to his friends and teachers. The magazine is attractively designed with a good range of engaging features.

I hope it won't just be a one-off – at the very least a seasonal magazine would help to bridge the gap until 2020 which, for younger viewers especially, must seem like an eternity.

The latest issue of *Doctor Who Adventures* is a special, but if enough readers demand it we'd love to do some more. We'll be back in the next issue of **DWM** with more of your letters and artwork. Keep them coming! **DWM**



Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

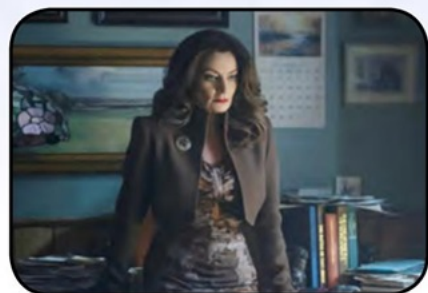
Compiled by DOMINIC MAY

NTAs

Doctor Who received a Drama nomination at the National Television Awards on 22 January with **Jodie Whittaker** up for Drama Performance. **Bradley Walsh** featured in the TV Presenter category, with *The Chase* winning the Quiz Show award. **Bonnie Langford**'s portrayal of *EastEnders*' Carmel Kazemi was in the running for Serial Drama Performance.

Jodie's Life Skills

Jodie Whittaker's comedy drama *Adult Life Skills*, in which she played Anna alongside *The Tsuranga Conundrum*'s **Brett Goldstein**, received a belated US release on 18 January (trailer at tinyurl.com/JodieALS). It was filmed in 2016 and Jodie considers it a personal favourite.



Michelle Gomez in the second series of *Chilling Adventures of Sabrina*.

Don't Missy Netflix Nardole

Netflix movie *Polar*, featuring **Matt Lucas**, was made available on 25 January (trailer at tinyurl.com/PolarNard), while the company's *Chilling Adventures of Sabrina*, with **Michelle Gomez** as Mary Wardell/Madam Satan, returns for a second series on 5 April and has been renewed for two further seasons. On 22 January Lucas presented Radio 4's *Great Lives*, devoted to Freddie Mercury.

Absence of Clarity

By launching on American PBS stations on 13 January ahead of the UK, the third series of *Victoria*, starring **Jenna Coleman**, has caused a brouhaha akin to *The Five Doctors* (1983) airing first in the US. Jenna promoted the run in New York on 9 January, appearing on NBC's *Today* and BUILD's live interview series (tinyurl.com/JennaBuild), ahead of attending a BAFTA New York Q&A for *The Cry* the next day. **Samuel Anderson** played Alan Tylett in BBC One's *Father Brown: The Sacrifice of Tantalus* on 14 January, starring **Mark Williams**.

Deadly Assassin

Karen Gillan will star as an assassin in the all-female action thriller *Gunpowder Milkshake* after filming the *Jumanji* sequel, which is scheduled for release on

13 December. Meanwhile *Avengers: Endgame*, featuring Karen as Nebula, arrives on 26 April. **Alex Kingston** stars as school administrator Sherri in the comedy-drama *Admissions* at London's Trafalgar Studios from 28 February until 25 May, then touring until 22 June.

Fabulous News

On 18 January **John Barrowman** appeared on ITV's *This Morning* (which he also co-presented on 21 January) to announce his new UK tour *Fabulous*, running from 16 June to 2 July (tickets at tinyurl.com/Barrowfab). He performed *That's Entertainment* at the National Television Awards at London's O2 on 22 January.

Rosa Monologue

The Young Vic has commissioned the monologue series *Soon Gone: A Windrush Chronicle* and *My England*. The first features Rosa's **Vinette Robinson** in one of eight films screening on BBC Four during February. The second includes the short film *Red*, performed by **Christopher Eccleston** and released via youngvic.org on 25 February.

Segun Scores

At Abbey Road Studios, **Segun Akinola** recently recorded the score for *The Last Tree*, which had its world premiere at the Sundance Film Festival on 24 January. **Malorie Blackman** is contributing *Nought Forever* to 2019's £1 World Book Day on 7 March.

Jodie's Guests

Resolution's **Charlotte Ritchie** was Iris Shepherd in BBC One's *Death in Paradise* on 17 January and plays Alison in E4's forthcoming online gaming comedy *Dead Pixels*. **Lee Mack** was a QI panellist on 11 January



Karen Gillan will return as Nebula in *Avengers: Endgame*.



Russell T Davies' *A Very English Scandal*, starring Hugh Grant as Jeremy Thorpe and Ben Whishaw as Norman Scott, did well at the Writers' Guild Awards in January.



Bonnie Langford and Frazer Hines on *Pointless Celebrities*.

and played Stuart in the BBC Two sitcom pilot *Semi-Detached* on 6 January. *The Witchfinders*' **Siobhan Finneran** returned as Nikki Kirkbright in the eighth series of ITV's *Cold Feet* from 14 January.

Classic Who

Tom Baker's voice talents are employed in *Shadows: Awakening – The Chromaton Chronicles*, the latest *Heretic Kingdoms* computer games instalment. **Peter Davison** played Matthew Wells in ITV's *Vera: Blind Spot* on 13 January. **Frazer Hines** and **Bonnie Langford**'s *Pointless Celebrities* edition aired on 5 January.

A Very English Award

At the Writers' Guild Awards on 14 January **Russell T Davies**, who will be named as an executive producer on a new US version of *Queer as Folk* in development for Bravo, collected Best Short Form TV Drama for *A Very English Scandal*, while **Tom MacRae** won Best Musical Theatre Bookwriting for *Everybody's Talking About Jamie*.

Chit-Chat

Graham Norton's recent guests have included, on BBC One, **Catherine Tate** (31 December) and **David Tennant** (4 January), plus, on Radio 2, **Bonnie Langford** and **Julie Hesmondhalgh** (12 January), **Malorie Blackman** (19 January) and, on the 26th, **Tom Baker**, who discussed his *Scratchman* novel.

Quickies

Peter Capaldi was a reader on Radio 4's *With Great Pleasure at Christmas: Neil Gaiman* on Christmas Day. BBC Local Radio aired *Bernard Cribbins' Comedy Classics* on 31 December. HBO's *Camping*, starring **David Tennant** as Walt Siddell-Bauers, launched on Sky Atlantic on 31 January. **Pearl Mackie** plays neurotic Rachel, who's preparing for the end of the world, in Radio 4's four-part *Prepper*, running to 18 February, and Tom Beard's film *Two for Joy*, with **Billie Piper** as Lillah, is available digitally a week later, on the 25th. And congratulations to Billie on the arrival of her daughter Tallulah on 2 January.

Obituaries

Anthony Colby, who was a Saracen warrior in *The Crusade* (1965), died on 4 October, aged 81. **John Wreford**, the robber in *Daleks' Invasion Earth 2150 A.D.* (1966), died at 75 on 11 December, and **Dorota Kwiatkowska** (who as Dorota Rae played Flight Lieutenant Lavel in 1989's *Battlefield*) died on 19 December at 61. Acclaimed producer **Bill Sellars**, director of *The Celestial ToyMaker* (1966), also died on 19 December, aged 93. **Dame June Whitfield**, who played Minnie Hooper in *The End of Time* (2009–10), died on 28 December, also at 93, and **W Morgan Sheppard**, who was the older Canton Everett Delaware III in *The Impossible Astronaut* (2011), died at 86 on 6 January. **Del Henney**, who played Colonel Archer in *Resurrection of the Daleks* (1984), died on 14 January at 80. Famous for *It Ain't Half Hot Mum*, **Windsor Davies** previously played Toby in *The Evil of the Daleks* (1967) and died on 17 January, aged 88. **DWM**



Windsor Davies as Toby in *Evil of the Daleks* (1967).

Public iMAGE

How did *Resolution* fare in the ratings, and how does that compare to previous Christmas Specials?

Compiled by **TOM SPILSBURY**

Broadcast on New Year's Day 2019, the latest *Doctor Who* Special attracted a consolidated audience of **7.13 million** viewers, including those who watched within one week of its broadcast. To break that down further, 3.42m watched live on transmission, with 1.74m watching later that evening. 6.96m watched on televisions, while 0.17m watched on other devices, such as computers, laptops and phones.

Sadly, that means that *Resolution* has become the lowest-rated of *Doctor Who*'s 21st-century Specials to date. It was down almost a million on 2017's *Twice Upon a Time* (7.92m, which was a TV-only figure, as other devices weren't included then) and also a fair bit short of the previous low for any Special, *The Husbands of River Song* at

Christmas 2015, which was seen by 7.69m (also a TV-only seven-day figure). *Resolution* also became the first of those 18 Specials to miss the Top 10 of the week's highest-rated programmes, although it took a creditable 14th place behind such shows as *Manhunt*, *Luther*, *Coronation Street* and *Dancing on Ice*.

It's also a surprise that the rating is one of the lowest achieved by Jodie Whittaker's Doctor so far; only its two immediate predecessors, *It Takes You Away* and *The Battle of Ranskoor Av Kolos*, had smaller audiences after one week. It was down on the ratings for her first eight episodes, and lower than the average for her first series. It also had the lowest live audience of all 11 of her episodes. These are all very unusual statistics, given that every previous Christmas Special

since 2005 has performed significantly better than virtually every 'regular' episode from the preceding series, with a big boost to the live audience in particular.

Can we attribute this lower rating to *Doctor Who*'s move away from its traditional Christmas Day slot to the rather less familiar position on New Year's Day? Perhaps that played a part.

Resolution was one of the most-watched programmes of the festive fortnight.

A week earlier, the *Doctor Who*-sized hole in BBC One's Christmas Day schedule was filled by *Michael McIntyre's Big Christmas Show*, which achieved a seven-day rating of 7.65m. The popular comedian attracted more viewers to the channel on the day of transmission than any other programme (more than six million watched McIntyre on Christmas Day itself), so from that perspective the schedulers can feel vindicated, having decided to give him a well-deserved promotion.

On New Year's Day, *Resolution* was preceded by the news and followed by the underperforming *EastEnders* – which was dented due to clashing with the rival ITV soap *Coronation Street*. Would *Doctor Who* have benefited from being surrounded by higher-rating shows like *Strictly*

Come Dancing and *Call the Midwife* on Christmas Day? Hindsight is a wonderful thing, but perhaps...

All that said, it must be stressed that *Resolution*'s rating is far from poor. It was still among the most-watched programmes of the festive fortnight. General audience figures fell to their lowest-ever levels for Christmas, so, in that wider context, *Doctor Who* still performed solidly.

Given all of the above, just how vital is scheduling when it comes to viewing figures? Despite the rise of online platforms and delayed viewing, it's still more important than you might think. The proportion of viewers catching up with their favourite shows at some point after transmission has grown over the 14 years →

TOP 30 PROGRAMMES
WEEK COVERING 31 DEC 2018 – 6 JAN 2019

Pos	Programme (channel, day)	Rating (millions)
1	New Year's Eve Fireworks (BBC One, Mon)	12.39m
2	Manhunt (ITV, Sun)	9.17m
3	Luther (BBC One, Tue)	9.09m
4	Luther (BBC One, Wed)	8.17m
5	Coronation Street (ITV, Wed)	8.13m
6	Luther (BBC One, Thu)	7.95m
7	Coronation Street (ITV, Fri)	7.75m
8	Coronation Street (ITV, Fri)	7.75m
9	Luther (BBC One, Fri)	7.59m
10	Dancing on Ice (ITV, Sun)	7.52m
11	Coronation Street (ITV, Mon)	7.40m
12	Coronation Street (ITV, Wed)	7.25m
13	Coronation Street (ITV, Tue)	7.17m
14	Doctor Who: Resolution (BBC One, Tue)	7.13m
15	Michael McIntyre's Big Show (BBC One, Sat)	7.02m
16	Emmerdale (ITV, Wed)	6.88m
17	Mrs Brown's Boys (BBC One, Tue)	6.74m
18	Emmerdale (ITV, Thu)	6.74m
19	EastEnders (BBC One, Fri)	6.67m
20	Emmerdale (ITV, Fri)	6.66m
21	Emmerdale (ITV, Thu)	6.47m
22	EastEnders (BBC One, Thu)	6.42m
23	The Voice UK (ITV, Sat)	6.36m
24	Madness Rocks Big Ben Live (BBC One, Mon)	6.33m
25	EastEnders (BBC One, Thu)	6.28m
26	Emmerdale (ITV, Mon)	6.17m
27	EastEnders (BBC One, Tue)	6.16m
28	EastEnders (BBC One, Mon)	6.16m
29	Emmerdale (ITV, Tue)	6.12m
30	Bradley Walsh & Son: Breaking Dad (ITV, Wed)	6.09m

All ratings in this chart are consolidated figures, taking in 'live' viewers and recordings watched on televisions and other devices within seven days of transmission. The figures do not include repeat broadcasts but do include +1 channels. All figures: BARB

Opposite page: The newly armoured Dalek tests its weaponry on the British army in *Resolution* (2019).

Top: Lin (Charlotte Ritchie) is controlled by the Dalek mutant.

Right: The Doctor (Jodie Whittaker) takes a reading on her sonic screwdriver.



Left: Ryan (Tosin Cole), Mitch (Nikesh Patel), Lin, Yaz (Mandip Gill) and the Doctor in the Dalek's makeshift workshop.

→ since *Doctor Who* returned to TV, but the majority of viewers for most programmes are still watching live – or at least later on the evening of broadcast. In *Doctor Who*'s case, the recent move to Sundays has helped to increase the proportion of viewers watching on the night.

To dig a little deeper, we can observe what happens when a show is moved from its expected position in the schedule. Back in October, Sunday nights were not only the Doctor's home, but also the regular slot for *Still Open All Hours*, which followed the *Strictly* results show. The sitcom consistently attracted around 4.6 million viewers per episode, but when the final episode was bumped to an unfamiliar Monday night slot it dramatically lost 60 per cent of its usual audience, being watched by only 1.8 million, even after a week of catch-up viewings had been added. Clearly, scheduling still matters.

Doctor Who is far more robust than that, but there's no doubt that – unlike the move to New Year's Day – its shift to Sunday nights has greatly helped it. The number

The majority of viewers for most programmes are still watching live.

of viewers watching *Doctor Who* on the night of transmission in 2018 jumped by almost two million over the 2017 series, while the number catching up later in the week remained similar to that for Peter Capaldi's final run. Whoever suggested moving *Doctor Who* to Sundays should be congratulated.

Good scheduling, however, shouldn't be about the welfare of one specific programme at the expense of all others. For many years before 2018, autumn Sundays have seen the very successful combination of *Countryfile* followed by the *Strictly* results. The live audience would build steadily across the evening, with the two shows helping and supporting each other as one dovetailed into the next.

Just over a year ago, from 8 October to 10 December 2017, *Countryfile* averaged 6.6 million viewers per week, while the *Strictly* results averaged 10.7 million. However, in the autumn of 2018, with *Doctor Who* now wedged in between them, something intriguing happened. Shunted back to an earlier part of the evening line-up, *Countryfile* only averaged 4.8 million viewers per week – a big decline from the equivalent ten weeks of the previous year – while the *Strictly* results show was also damaged, averaging 9.6 million. There's nothing to suggest that *Countryfile*'s popularity had waned during the rest of the year, while *Strictly* continued to hold up better on Saturdays. What seems to have hurt them both is having their mutually beneficial partnership disrupted by *Doctor Who* – an undeniably popular programme, but one that appeals to a different demographic, and one that sees a noticeable drop to the live audience between the other two shows.

The BBC may very well see the knock taken to *Countryfile* and *Strictly*'s numbers as a worthwhile trade-off, given the year-on-year improvement to *Doctor Who*'s own figures. However, with the Doctor's ratings enduring an unprecedented number of weekly declines across the autumn, it will be interesting to see where she materialises in the TV schedules of 2020.

If any of the above sounds disheartening, let's redress the balance by pointing out that *Doctor Who* was in exceptionally rude health in 2018. Its overall average rating per episode was at its highest level since the 50th anniversary in 2013, which, let's face it, is an extraordinary achievement.

In terms of dramas shown during the year, only five could boast a better average than *Doctor Who* – namely *Bodyguard*, *Call the Midwife*, *Vera*, *Silent Witness* and *Death in Paradise*. *The Woman Who Fell to Earth* was seen by more people in 2018 than any other drama except for *Bodyguard*'s five parts, and that was the biggest TV drama for 20 years. That's an *outstanding* result for *Doctor Who*.

Now that Jodie Whittaker's first series is complete, we can present a more detailed breakdown of its total ratings, including 28-day figures (see chart). Last issue, we reported that an average of 7.96 million watched each episode within a week of transmission. Now we can confirm that the average was 8.49 million viewers within four weeks. That's a notable increase, showing that, while the vast majority watch within the first few days, there are half a million or so who catch up weeks later. Given that all the episodes are due to stay on BBC iPlayer for months yet, it's inevitable that there will be yet more viewers who won't be included in these official numbers.

As fans, we only tend to fret about ratings because *Doctor Who* was cancelled, a long time ago, ostensibly because its audience had fallen too low. But while the programme is performing this well, the BBC will surely be keen to keep the Doctor and her friends on our screens for a long time to come. **DWM**

DOCTOR WHO RATINGS 2018-19 ROUND-UP

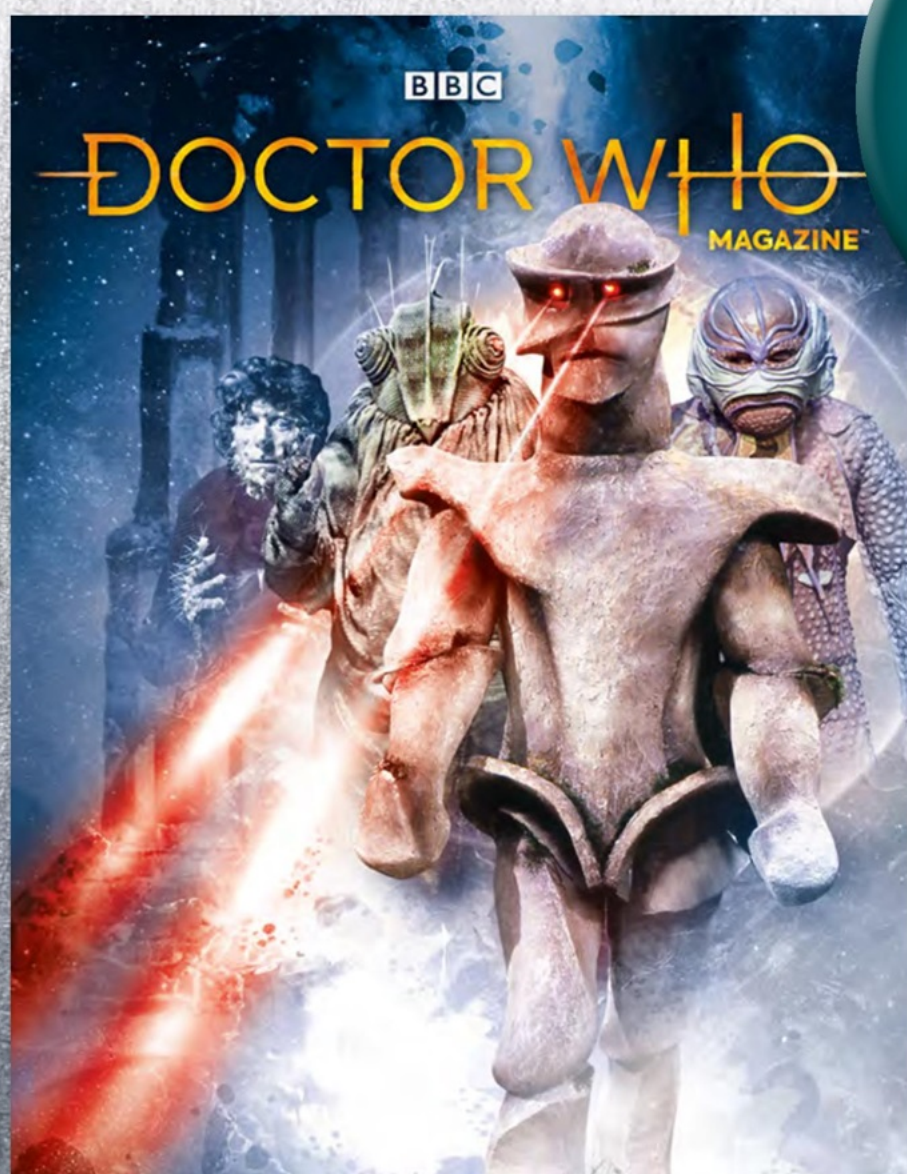
Episode	TX date	Live	7-day (TV only)	7-day (all devices)	28-day (all devices)	Chart pos
The Woman Who Fell to Earth	7 Oct 2018	5.68m	10.54m	10.96m	11.46m	1st
The Ghost Monument	14 Oct 2018	4.63m	8.67m	9.00m	9.81m	4th
Rosa	21 Oct 2018	4.21m	8.09m	8.41m	9.00m	4th
Arachnids in the UK	28 Oct 2018	4.40m	7.97m	8.22m	8.70m	4th
The Tsuranga Conundrum	4 Nov 2018	4.27m	7.49m	7.76m	8.32m	6th
Demons of the Punjab	11 Nov 2018	4.03m	7.23m	7.48m	8.00m	8th
Kerblam!	18 Nov 2018	4.02m	7.23m	7.46m	8.06m	9th
The Witchfinders	25 Nov 2018	3.95m	7.03m	7.21m	7.65m	17th
It Takes You Away	2 Dec 2018	3.49m	6.24m	6.42m	6.78m	23rd
The Battle of Ranskoor Av Kolos	9 Dec 2018	3.45m	6.48m	6.65m	7.14m	18th
Resolution	1 Jan 2019	3.42m	6.96m	7.13m	TBA	14th

All figures: BARB www.barb.co.uk

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Sounds of the Sixties

How a chance discovery in a skip could help bring new life to dozens of lost *Doctor Who* episodes...

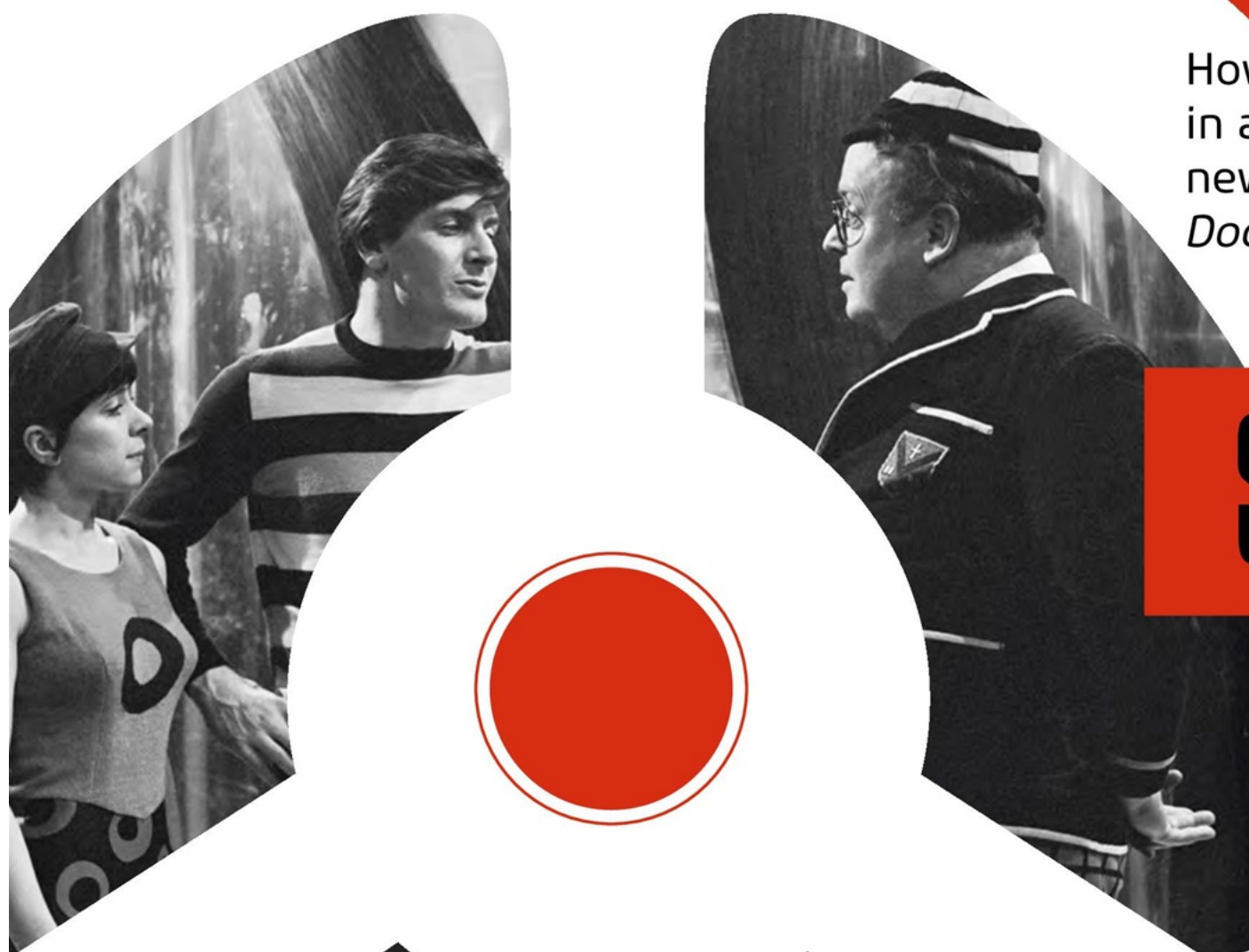
Feature by **PAUL KIRKLEY**

S

lowly but surely, 1960s *Doctor Who* is coming back to us. Whether it's the glacial drip of missing film copies, the BBC's range of audio soundtracks or animated reconstructions like the upcoming *Macra Terror*, over the decades we've been able to piece together an ever

more complete picture of the series in its experimental, monochrome infancy.

Just before Christmas, that picture became a little more complete when off-air audio recordings of almost 60 William Hartnell and Patrick Troughton episodes were discovered in a skip at a recycling centre near Southend. And not just any off-air recordings: as well as being of a consistently high quality, the episodes are more complete than many that currently exist in the archives, with opening and closing music, cliffhangers and reprises all included.



When the tapes were presented to the archive TV recovery specialists Kaleidoscope, the fact that so many of the episodes had been labelled with makeshift titles – such as ‘Dr Who + the Sixteenth Century’ (for *The Massacre of St Bartholomew’s Eve*) and ‘Dr Who + Wild West’ (for *The Gunfighters*) – raised immediate hopes that Kaleidoscope had struck gold.

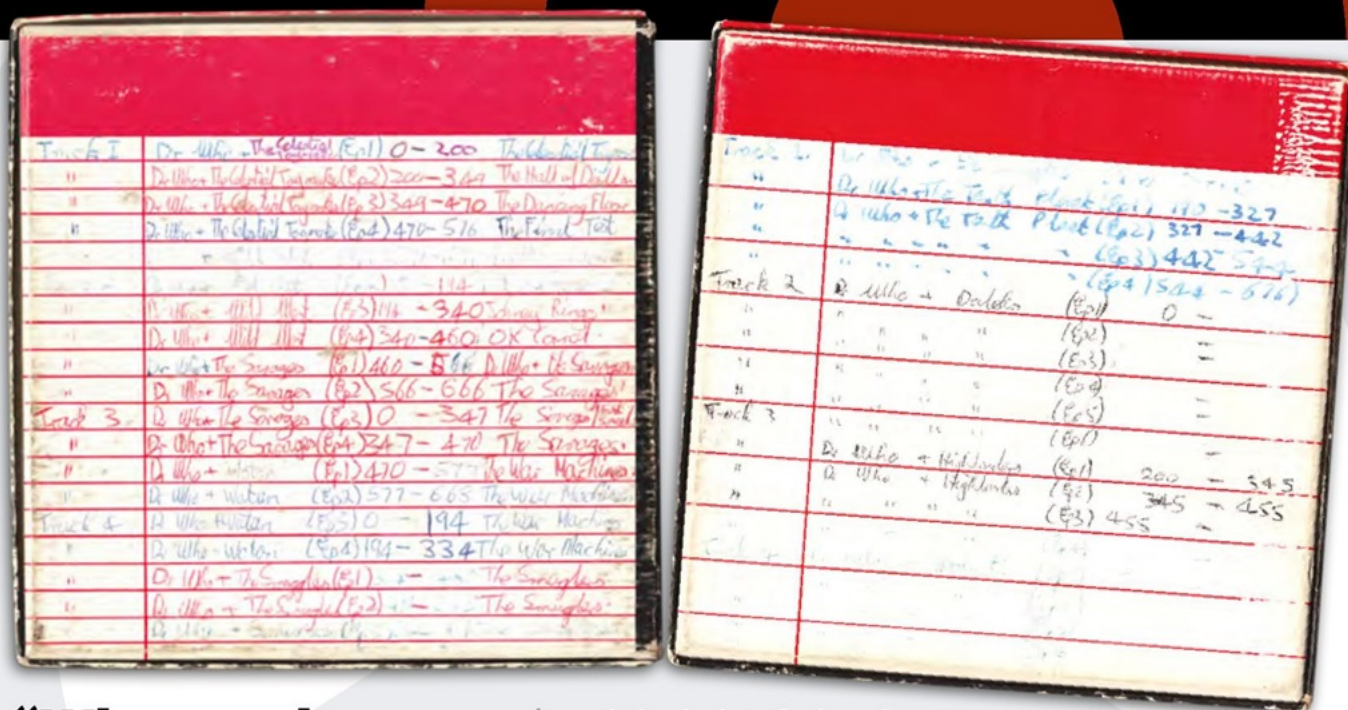
“The lack of official titles suggested it was someone at the time doing it, who didn’t have any story titles because there were no story titles in those early days,” Kaleidoscope’s Chris Perry tells *Doctor Who Magazine*. “You can also tell from the different coloured pens that he was doing it live at the time, week on week.”

The boxes were marked with the name ‘Randolph’, which so far is the only clue as to who might have made the recordings. “Whoever he was, he certainly knew what he was doing,” says Chris. “I would argue that, in some cases, sound matters more than pictures: people can put up with a dodgy picture, but hearing what’s going on is really important. And on these, you can hear all the background noise, all the little asides, all the things that make it more interesting. But the other thing that’s of interest is that the tapes have got all the original continuity on them – things like the announcement at the end of *Celestial Toymaker* episode four, where they apologise for the character of Cyril.”

Chris is referring to the grovelling mea culpa, delivered over the closing titles of the 1966 story, for the fact that Cyril, an “innocent, fat, jolly schoolboy” deployed as part of the Toymaker’s game, is clearly based on the children’s favourite Billy Bunter. “For any apparent similarity between the characters of Cyril and Billy Bunter,” says the chastened continuity announcer, “the BBC makes its apologies to the Frank Richards estate.”

Though no surrounding presentation is captured on the tapes, other end-title announcements include the missing credits for Terry Nation and Tristram Cary over early episodes of *The Power of the Daleks* and assorted ‘next week’ teasers. And while some of these, like the Bunter apology, did already exist in the archives, they all add up to what Chris calls “extra bits of *Doctor Who* mythology”.

It appears that Randolph, whose four-track mono recordings are captured on three 5¼” reels of ¼” tape, used high-quality, close-up microphones to obtain the best sound quality that he could achieve; no coughing grannies or complaining dads here. “Only one episode is slightly less good quality, and that’s *The Feast of Steven*,” notes



“Whoever he was, he certainly knew what he was doing.” CHRIS PERRY

Chris, referencing the instalment of *The Daleks’ Master Plan* broadcast on 25 December 1965. “We’re guessing that’s because the guy either had to leave it on the timer, or take it with him to someone else’s house on Christmas Day!”

Shortly after taking delivery of the tapes, Chris passed them on to audio restoration expert Mark Ayres. “It’s amazing they’ve never come to light before,” says Mark. “Where other collections can vary from good to bad within the batch, these are pretty consistent.”

In truth, the quality on most of the episodes isn’t as good as the recordings

made by the late Graham Strong – the undisputed hero of *Doctor Who* soundtrack preservation, whose method involved physically wiring his microphone into his TV’s audio output. But by “filling in some gaps” – such as the cliffhangers and reprises – Mark says the tapes will undoubtedly be a useful source for future remastering. And, with the tapes being labelled 1-3, Chris is hopeful there might be more of the collection still out there, waiting to be discovered.

Of course, people less enlightened than DWM readers might ask: why does any of this matter? “Because it’s history,” says Chris. “If people ask what I do, I tell them I’m a television historian. I know some people might think *Doctor Who* is trivial – it’s for other people to make that judgment. But wars have been fought over the wording of documents. It’s very important that history gives us a chance to record things accurately.

“Plus, it’s just nice for people to get to hear and see this stuff again. It brings pleasure in a world that, let’s face it, can be pretty miserable at times.” **DWM**

Opposite page above: Dodo (Jackie Lane) and Steven (Peter Purves) encounter Cyril (Peter Stephens) – a character suspiciously similar to Billy Bunter – in *The Final Test*, the fourth episode of *The Celestial Toymaker* (1966).

Opposite page below: The front and back of the box containing the first collection of recordings made by the mysterious Randolph. Photos © Mark Ayres.

Above: Handwritten lists showing the contents of the second and third boxes. Photos © Mark Ayres.

Below: “It’s history,” says Kaleidoscope’s Chris Perry.

LOST and FOUND

Kaleidoscope is a Birmingham-based not-for-profit organisation that has been working to locate lost television footage for more than 30 years.

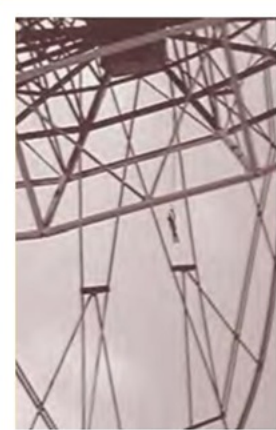
The Kaleidoscope archive contains more than 750,000 items, and last year alone it recorded 178 new finds from around the world. Its contributions to the *Doctor Who* DVD range include behind-the-scenes studio footage from stories such as *City of Death*, *Underworld* and *Battlefield* (including the notorious ‘cracking water tank’ sequence), and continuity and presentation for *K9 and Company*.

“We’ve returned whole reels of stuff to the *Doctor Who* Restoration Team – all without any fuss, and all for free,” says Chris Perry. “We never hold anything back. But it’s only recently we’ve started promoting

our work more publicly, because we tend to find that results in more people coming forward with new stuff.”

Find out more or get in touch at tvbrain.info





WHO LIVES, WHO DIES

Season 18's script editor Christopher H Bidmead tells us about putting the 'sci' into sci fi and standing up to the show's temperamental star...

Interview by **BENJAMIN COOK**



"An audience that lacks the imagination to welcome a female Doctor Who is hardly equipped to enjoy anything at all about the show," journalist, scriptwriter, former actor and occasional smart alec Christopher Hamilton Bidmead once tweeted. But this was no bandwagon-jumping. Chris, it turns out, was campaigning for a female Doctor before the current leading lady, Jodie Whittaker, was even born.

It was 1980, Chris was the show's script editor, and Tom Baker, having played the Doctor for over six years, had agreed to call it quits. "So when we were discussing a replacement for Tom," reveals Chris, as we chat over coffee in the living room of his north London home, "I suggested a couple of women to John." This is John Nathan-Turner, the show's then-new producer. "And you know what John said? He looked at me quizzically and said, 'Chris, he's called *the Doctor*.' My jaw fell. I thought, 'I can't get anything past this guy.'"

That October, when the BBC announced Baker's impending departure, the star teased the press that his replacement might be a woman. Official wisdom has it that this was a publicity stunt, concocted by Baker and Nathan-Turner to generate further column inches. But the truth is, behind the scenes, Chris really was pushing for a woman to take over the part – "I was deadly serious," he insists – making him, almost certainly, the first-ever member of the *Doctor Who* production team to try to turn the possibility of a female Doctor into a reality. "I've always believed that the casting of the Doctor should be gender-neutral," he reasons. "Of course it can be a woman. Absolutely." And one particular woman was at the top of Chris' list. "I thought my old girlfriend, Helen Mirren, would make a good Doctor."

Wait, what?! Chris dated Helen Mirren?! "Back in the 60s, yes. Oh yeah. It's not a thing that Helen and I discuss very much in public, but yes, that would've been... when? Well, she was with the RSC [Royal Shakespeare Company] and she'd left to make a film with James Mason, where she swims about in the nude [1969's *Age of Consent*]... Even then she was defining herself as a wonderful actress. No, she was lovely. Dear Helen."

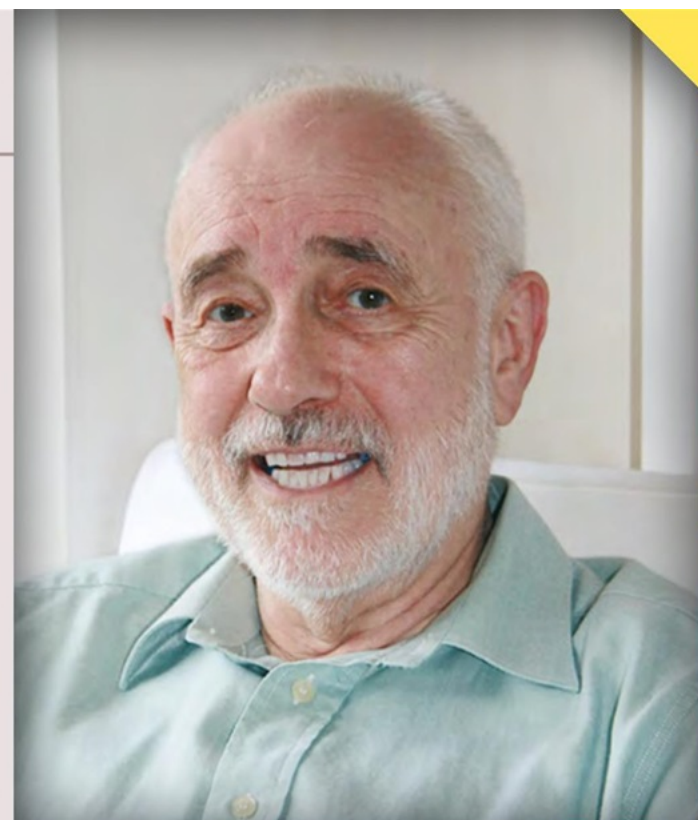
So Christopher H Bidmead, one of *Doctor Who*'s most progressive script editors, dated future Oscar-winner and Dame, Helen Mirren. Blimey. And – just to be clear – she was one of the names that Chris put forward to JNT to replace Tom Baker? "Yes – and she would've been absolutely marvellous. I could just see her as the Doctor. But John was having none of it."

For a year at the start of the 1980s – before he penned Baker's swansong *Logopolis* (1981), Peter Davison's debut serial *Castrovalva* (1982) and the Season 21 story *Frontios* (1984) – Chris script-edited *Doctor Who*'s 18th season, a period fraught with disharmony behind the scenes. "Well, it's the age-old battle, isn't it? Entropy versus structure," the

"WHEN WE WERE DISCUSSING A REPLACEMENT FOR TOM, I SUGGESTED A COUPLE OF WOMEN TO JOHN."

Doctor tells the Master in *Logopolis*. And yet, amidst choppy conditions – a chaotic schedule, crumbling BBC infrastructure, a rookie producer and star-name squabbling – Chris somehow constructed one of *Doctor Who*'s boldest, most innovative seasons. Controlling the narrative, alternating universes, and deleting much-loved characters, he navigated a 28-episode run of daring, experimental, top-end telly. And what made him think this programme was going to work? A sort of vague faith in the nature of things.

"It was a hack job," explains Chris, now 78 and a lean, elegant gent, with white hair and matching beard. "All the best writers are hacks. I never discussed this specifically with Douglas Adams [Chris' immediate predecessor, who script-edited *Doctor Who*'s 17th season], but I'm sure he realised it too. It's no good having a romantic idea about the job. It's no good saying, 'Oh, I'm a great writer.' Of course, I did that *as well*," he admits. "But actually, when you get down to it, it's grunge work. Most of it's just sweat. And my God, I *did* sweat over those *Doctor Who* scripts. Not just mine, but other people's as well..."



Interviewing a fellow journalist can be tricky, too. Earlier this morning, within five minutes of my arrival at Chris' semi-detached (he's lived in this house with Ros, his wife of over 30 years, for all their married life), he was reminding me: "I've been in the journalism business longer than you have." True enough: before landing the *Doctor Who* gig, he wrote for *New Scientist*, and he's since contributed to almost every computer and tech magazine going. While brewing →

Above: "All the best writers are hacks," says Christopher H Bidmead. Photo © Marcus Hearn.

Opposite page: Chris in the early 1980s, alongside a montage of images from Part Four of *Logopolis* (1981) showing the final moments of the Fourth Doctor (Tom Baker).

Below: The 1969 film *Age of Consent* starred Chris' former girlfriend, Helen Mirren.



Right: The newly regenerated Doctor (Peter Davison) with Nyssa (Sarah Sutton) in Bidmead's *Castrovalva* (1982).

Below left: Writer and producer Robert Banks Stewart recommended Chris for the role of script editor on *Doctor Who*.

Below centre: Trevor Eve as Eddie Shoestring in Robert Banks Stewart's detective series *Shoestring* (1979-80).

Below right: Pauline Yates and William Russell as Harriet and Tom Preston in the Thames TV drama *Harriet's Back in Town* (1972-73). Chris wrote six episodes of the series.



→ coffee, he disappeared into the hallway, returning moments later with an Olympus LS-P2 voice recorder. "I want to interview you too, Ben," he said. "I'm recording this, because we're all very conscious of fake news. So if you misreport me..."

As if I'd dare. Except... sitting here on Chris' sofa, coffees cooling, recording devices on, I'm distracted. I'm envisioning an alternative timeline where Nyssa and Tegan carried Helen Mirren's Fifth Doctor to Castrovalva in a zero cabinet. Helen Mirren, saving Deva Loka from the Mara. Helen

Mirren, squaring up to the Terileptil leader. How, if at all, would a female Doctor have changed those stories? "That's a very interesting question," says Chris. "How would it have altered the narrative? Well, not at all, because essentially the Doctor is sexless. I mean, I *hope* so. In some more recent stories, the Doctor's had – what? – girlfriends and wives. It's all rubbish, that. Should never have happened. Totally confusing. It takes it into sort of soap opera."

This is the thing about Chris: he has very clear ideas about what does – and does *not* – constitute good *Doctor Who*.

He champions the, let's say, 'scientific' model of storytelling – "a sense that you're living in a world that has real gravity," he says. A world with at least a foundation of scientific legitimacy? He nods. "You've got to have that, or it destroys the narrative. The original premise of the show – that science is a really valuable handle on the world, a real utility – had been lost, first of all when it became magic and then, under Douglas, when it became magic with silly... in a very inspired way, I have to say, but really, in my gut, I just didn't like it."

"If *anything* can happen next, there's no story. That's why you have to get rid of the sonic screwdriver and the dog [K9] – that magical claptrap. If the Doctor's trapped somewhere, you can't have him just wave a screwdriver to get out of it. He's got to use his brain. He's got to use what's around him at that moment to solve the problem, not have some gizmo. I wanted to get away from that and impose some discipline on *Doctor Who*."

But initially Chris turned down the script editor's job. "I said at the interview, 'Look, I like the idea of this, but I've been watching some *Doctor Whos* since you invited me in and, frankly, I think they're silly.' At this point, [Season 18's executive producer] Barry Letts' eyes lit up and he leapt in: 'That's *exactly* what we want. We want the silliness gone and the science brought back in.' One of the nice things about *Doctor Who* is that each regime has a chance to completely rebuild the

THANK U, NEXT

Chris was offered the *Doctor Who* script editor's job at the end of 1979, shortly before his 39th birthday. He has Robert Banks Stewart, who'd written

1976's *The Seeds of Doom*, to thank. By 1979, Banks Stewart was writing and producing *Shoestring*, a detective series he'd co-created for BBC1. Focusing on a computer geek

who, recovering after a nervous breakdown, reinvents himself as a private eye, *Shoestring* was Chris' new favourite show. So he wrote Banks Stewart a fan letter.

A few years earlier, Chris had written for two Thames Television daytime dramas: six 1973 episodes of *Harriet's Back in Town*, starring Pauline Yates and former *Doctor Who* regular William Russell, and four 1975 episodes of *Rooms*. Banks Stewart had been a script editor on both shows, albeit none of Chris'



episodes. This – and Chris' *New Scientist* credentials, plus his well-timed love letter to *Shoestring* – prompted Banks Stewart to recommend him to Barry Letts, the former *Doctor Who* producer who was by then executive-producing Season 18 and was consulting Banks Stewart on whom he could hire to replace Douglas Adams as the show's next script editor.





Left: Janet Fielding as Tegan with Tom Baker as the Doctor and Sarah Sutton as Nyssa in a publicity shot from *Logopolis*.

Below: The Vector 1 computer was released in 1977. The planet Logopolis was inspired by Chris' own Vector Graphic computer.

premise, and I had an extraordinarily firm idea – *arrogantly* firm, I think – about how the show ought to go.”

Where did that arrogance come from – the idea that Chris Bidmead’s way of doing things was the *best* way? “That’s what outsiders do. They come in and they say, ‘Well, that’s rubbish. You’re doing it all wrong. It should be done like *this*.’ The two chief qualities required: arrogance and total ignorance. I was arrogant. You need that arrogance. And you need profound ignorance about how things actually work, which I had. I had no idea what a script editor’s job was.

“As I got into it, I went around the BBC, talking to every script editor I could find, saying, ‘What *is* this job?’ Every script editor had a completely different idea. One would say, ‘Well, you take writers out to lunch and you make them feel good.’ Another would say, ‘You find really famous writers, and you put commas in where they ought to go.’ Someone else would say, ‘You need to rewrite chunks of the rubbish that comes in.’”

And did he? “Well, yes. On *Doctor Who*, I found that my job was rewriting probably about 80 per cent of the stuff that came in. I’m not really blaming the writers – I must have confused the hell out of them – but my impression, as an arrogant young script editor, was that these guys were letting me down. If I’d been more mature, I probably could’ve inspired them much better; could’ve ensured that they and I were on the same wavelength. But there was never any time, so I had to lock myself in the office and

“I WAS DEEPLY INTERESTED IN THE FACT THAT, FOR THE FIRST TIME, WE’D MANAGED TO CAPTURE LOGICAL SPACE INSIDE A BOX.”

rewrite everything, from top to bottom. Sometimes I had to call down to get the janitor to come and open up so that I could go home. The job was all-embracing. It was just writing, writing, writing like crazy.”

This February, the seven serials that comprise Season 18 – kicking off on Brighton Beach and taking in Argolis’ Leisure Hive, the jungle planet Tigella, the desert world Zolfa-Thura, E-Space, more E-Space, E-Space again and Traken, before winding up at the Pharos Project – will be released, remastered, as a Blu-ray box set. “I’m astonished,” says Chris, “that the modest opus of work that I did is still so alive. I have followers on Twitter who watch that season again and again – people who weren’t even alive when it first went out. I mean, that is extraordinary. That is wonderful.”

Next issue, we’ll discuss some of those other writers’ serials that Chris oversaw – 1980’s *The Leisure Hive*, *Meglos*, *Full Circle* and *State of Decay*, and 1981’s *Warriors’ Gate* and *The Keeper of Traken* – but the season finale,

the extraordinary *Logopolis*, was scripted by Chris himself. He drew inspiration from one of his biggest obsessions: computers, in particular his own prized Vector Graphic. (“I’d spent a lot of time messing about inside that machine,”

he’s said. “I was deeply interested by the fact that, for the first time, we’d managed to capture logical space inside a box.”) So the planet Logopolis is a vast, human-powered computer. Its inhabitants are arranged into ‘registers’ (computer components that hold a small amount of data) controlled by a being called the Monitor, who serves as the interface between visitors and the other Logopolitans.

“The whole of Logopolis, frankly, is lifted from that Vector Graphic,” says Chris today. “I bought it from a guy called Marcus Mazure, who was importing them from America.” Oh, so Marcus is to blame for *Logopolis*? “Ha, yes. And he’s still my best friend, all these years later.” →



Christopher H Bidmead

Right: "It's the end... but the moment has been prepared for." The Doctor prepares to regenerate in *Logopolis* Part Four.

Below: Anthony Ainley as the Master in *Logopolis* Part Four.



→ And is killing off a Doctor hard to do? "You don't *kill off* the Doctor. You watch him transform. Once I'd twigged that, the job was really mostly a matter of discovering as much as possible about the process and conveying it truthfully into the script." So Chris didn't agonise over the Fourth Doctor's famous final line ("It's the end, but the moment has been prepared for")? "You don't *agonise* to create lines. It's more a matter of investigating, watching and straining to listen to the whispers coming out of the unfolding story."

But the Fourth Doctor's death – sorry, *transformation* – after plummeting from a radio telescope, that's definitely the Master's fault, right? If he hadn't been up there, trying to conquer the universe... "Bringing back the Master was a diktat from John," recalls Chris, referring to the decision to resurrect the supervillain for the first time since 1976's *The Deadly Assassin*. "But I took it in my stride. The Master is so much more than the moustache-twisting Victorian villain that I sense may have been the model for other writers. The challenge, as ever, was nurturing that insight into playable drama and getting it down on paper. Also, Anthony Ainley had the necessary charm [to play the part]. I knew him from RADA." Chris graduated in 1962; Anthony in 1964. "He was a very nice actor to write for."

"THE MASTER IS SO MUCH MORE THAN THE MOUSTACHE-TWISTING VICTORIAN VILLAIN THAT I SENSE MAY HAVE BEEN THE MODEL FOR OTHER WRITERS."

Tom Baker, on the other hand... "Well, he could be pretty unbearable. He had a very nasty actor's habit, which I thought was appalling, of ignoring his co-actors but cosying up to the extras. As you can see from those Season 18 episodes, he hardly ever *looked* at the other actors. Maybe it was insecurity or something. I mean, Peter Davison was totally different. Peter was a wonderful, *wonderful* actor, and he understood that playing with your fellow actors was the be-all and end-all. Tom was great at playing right down into the lens, but other actors just found themselves distant from him.

"Also, he'd screw up the lines on purpose – which is where I came in. For the first time in Tom's career, I think, he had a script editor who came down on the [studio] floor and said, 'That's

not the line, Tom. *This* is the line.' He didn't like that. But John, God bless him, largely enforced it: 'If that's the line in the script...' Tom had had a chance to understand the line in the readthrough. If he'd had a problem with it, why it was wrong, then we could've discussed it. But these little improvisations or last-minute switches, often to fool a fellow actor, were unacceptable. It just wasn't professional, and I wasn't having it. I had about three rows, I think, on the floor with Tom about that."

I imagine that Chris and Tom could both be formidable in a quarrel...? "Formidable is quite a complimentary word. I don't know that I was. I would tend to get quite cross. Of course, the moment you lose your temper, you've lost the argument. I was certainly *obstreperous* on the floor, but John was quite good at being either very smooth in these circumstances or losing his temper back at you. I don't think I won any arguments with John, but I won arguments with Tom, which was quite an achievement." And what would the rest of the studio do while Chris was reprimanding the show's leading man? Look down at the ground and -? "Yes. I think many of them thought, 'About time too,' because they'd had it from Tom all through rehearsals. He could be very difficult."

"Oh, but... Tom was special. No, he was *very* special. It's a privilege to have worked with him. I've met Tom since, of course, for those DVD get-togethers, and that's been delightful [Chris and Tom provided a commentary track for *Logopolis*' 2007 DVD release - which is also included on the 2019 Blu-ray box set]. He's a totally different character. It's nice to have discovered that, in later life, he's found a very different path."

"But back then [during Season 18] Tom had absolute turmoil with - what's her name?" Lalla Ward, who played Romana? "Lalla, yes. Of course, it was during that season that they announced their engagement." In November 1980, during the recording of *The Keeper of Traken*, Tom and Lalla confirmed that they were to marry before Christmas - which they did, at Chelsea Register Office on Saturday 13 December. "We were just baffled," says Chris. "They'd been rowing. They'd been having horrendous rows on the studio floor. And then she married him. We thought we knew what was going on, but something completely different had happened. I think Lalla, bless her heart, was baffled as well, because that marriage lasted - what? - 16 months."



OK COMPUTER



The world's first programmable, fully automatic digital computer, the Zuse Z3, was completed in 1941, the year Chris was born. So the history of electronic computers spans his lifetime. When did Chris first discover them? "When I was nine years old. I heard about these things called 'computers' that you could use for writing - that was the really interesting thing for me - and I thought, 'God, they're fabulous.' But they cost half a million pounds. I thought, 'I'll save up.'"

I got the System B was that it had its own word processor, Memorite. Not only could I write the scripts, but I could deliver them, flawless, in camera-ready format - to the great confusion of my BBC colleagues. Because of the BBC system, the scripts then had to go down to the typing pool and be retyped, after which I had to read them through and correct the typos that had been introduced. It was crazy."

"When I got the *Doctor Who* job, I said, 'Right, I'm going to need a computer to write this stuff.' There can't have been any in the production office at that time? "No, no, no. So I bought a Vector Graphic System B for home. One of the reasons

Here's a thought: was Chris the first person ever to use a computer to write *Doctor Who*? A pause, then he says: "I probably was. Yes, I'm pretty certain that I was the first person to submit a *Doctor Who* script - or maybe *any* UK TV script - as a computer printout." So Douglas Adams didn't beat him to it? "No, Douglas and I talked about this - God, we talked endlessly, and walked around London, talking - and he was into computers in a big way, but I don't think he was writing his scripts on them. I believe [Adams' abandoned 1980 serial] *Shada* was hand-typed; at least, the version of the script I saw was."



In Season 18, Baker does look noticeably older than he did just a year earlier - burnt-out, ready to throw in the towel. He was unwell during filming, but also, under Chris' eye, a sombre, almost funereal vibe permeates those seven serials. "I kind of wrote that in," says Chris, "because I was writing for Tom. I picked up clues from watching him in rehearsal, the way he was behaving, and I tried to work that into the scripts. When we get to the Watcher [a ghostly manifestation of the future Doctor, which appears during *Logopolis*], I think that came out of observing what was happening to Tom's performances. He's going to regenerate. Or *degenerate*. The Watcher is there as a separate entity, keeping an eye on everything. Yes, I think I was sort of saying something about Tom there."

So - hang on - Chris was the Watcher all the time? "Oh, no. No, I was never the Watcher." A fresh-faced script editor who came down to the studio floor for the first time in Tom's career, watching him from the shadows, keeping an eye on everything... "Oh! Oh. Well, I see what you mean," says Chris, laughing. "Yes. No! No, I wasn't the Watcher."

The Watcher, for me, was always the essence of the Doctor - the Doctor of the future, as it were. A brave new future, with a very different kind of Doctor in it..." **DWM**

Continued next issue. *Doctor Who: The Collection - Season 18* is released on 25 February.



Above left: The Zuse Z3, the world's first programmable, fully automatic digital computer.

Above right: Chris wrote his early *Doctor Who* scripts on a Vector Graphic System B computer.

Far left inset: The Watcher (Adrian Gibbs) arrives in the TARDIS in *Logopolis* Part Four.

Left: Lalla Ward and Tom Baker are married at Chelsea Register Office on 13 December 1980.

DAY OF THE DISH

Four decades on, fans are finally about to experience the Fourth Doctor's last stand the way it was meant to be...

Feature by **PAUL KIRKLEY**



It's the end, but the moment has been prepared for. Again.

In 1981, Tom Baker's imperial reign as the King of Saturday Teatimes came to a dramatic end in a heroic stand-off with the Master on the side of a giant radio telescope.

Except it didn't, really. It actually took place at a BBC receiving station in Berkshire, with a scale model of Jodrell Bank's famous Lovell Telescope standing in for the real thing. Or, technically, for the Pharos Project, the story's lightly fictionalised version of Jodrell.

"The production team had intended to film at Jodrell Bank, but it just wasn't possible," says filmmaker Chris Chapman, a regular contributor to the *Doctor Who* DVD and Blu-ray ranges. "And you always watch *Logopolis* and think: the idea is great, but those model shots – and the Doctor hanging off it, in particular – never convinced. Especially for a big, epic story like this. It needed an epic location."





“I’ve got a lot of respect for the people who created the original effects.” NIEL BUSHNELL

Which is why, nearly 40 years on, Chris found himself standing in a field in Cheshire on a mission to finally give the Fourth Doctor the send-off he deserves.

With Russell Minton, BBC Studios’ executive producer on the *Doctor Who* Blu-ray range, having already earmarked *Logopolis* for a digital makeover on the forthcoming Season 18 box set, it was researcher Richard Bignell’s suggestion they might try filming at Jodrell Bank.

Fortunately, the team had an inside man in the form of Bignell’s *Doctor Who* Restoration Team colleague Paul Vanezis, who has produced seven series of BBC2’s *Stargazing Live* from Jodrell. Paul was able to put the team in touch with Professor Tim O’Brien, the observatory’s associate director and, as luck would have it, a lifelong *Who* fan.

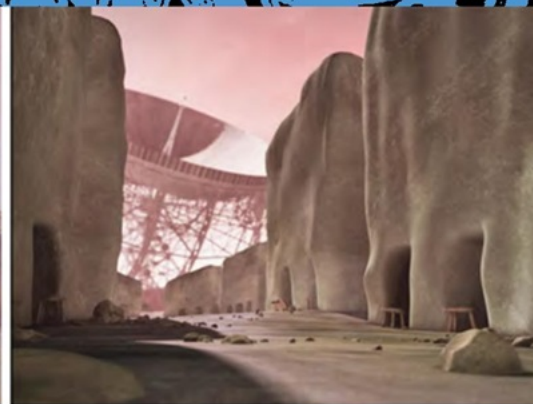
“Tim has been telling visitors to Jodrell for years that the Fourth Doctor died there,” says Chris. “He’s always been very proud of the fact that Tom Baker ended his reign there, but he’s always had to fudge it a bit.”

“I’m slightly embarrassed to say that, when giving talks on the greatest achievements of Jodrell Bank, I’ve often joked that one of the *worst* things we ever did was turning Tom Baker into Peter Davison,” admits Tim, a little sheepishly. “Perhaps I shouldn’t say that. It’s only my age that gives me away.” He’s 54, and partly credits the beginnings of his interest in astronomy to his childhood love of Jon Pertwee and Tom Baker.

The Jodrell shoot was part of a wider *Logopolis* facelift undertaken by animator Niel Bushnell. “I’m kind of my own worst enemy, because Russell let me come up with a list of things I’d like to do, and in this case the list ended up growing to more than 70 shots,” says Niel. “It’s the most involved one we’ve done so far, with the highest number of shots – at least half of them concentrated in Part Four.

“I try to be sensitive to the original,” he adds. “I’ve got a lot of respect for the people who created the original effects. They worked to a budget and to time constraints, and did a fantastic job. We’re not trying to reinvent the wheel – we’re trying to complement and augment what they did.

“In some ways I always feel like we’re providing what people thought they saw in the first place. We have a memory of →



BANK DETAILS



Part of the University of Manchester, the Jodrell Bank Centre for Astrophysics was established in 1945 by Bernard Lovell, with a mission to probe the depths of space. The Lovell Telescope, named in his honour, is the third-largest steerable telescope in the world.

Though the Pharos Project in *Logopolis* was an invention of writer Christopher H Bidmead, the name was later adopted by Jodrell Bank for one of its projects.

Coincidence? Almost certainly. Jodrell’s version, coined by



Professor Peter Wilkinson, is an acronym for Phased Array for Reflector Observing Systems and, like Bidmead’s, was most likely inspired by the Pharos lighthouse in ancient Alexandria.

To mark *Doctor Who*’s 50th birthday in 2013, Professor Tim O’Brien collated a list of every Jodrell Bank reference in the programme’s history. In total, he counted seven direct or indirect allusions to the observatory, from 1966’s *The Tenth Planet*, when it tracked the return of Mondas to the solar system, to 2010’s

The Eleventh Hour, when Matt Smith’s Doctor hacked into a conference call between Jodrell, NASA and Patrick Moore, among others.



Opposite page above: The Master (Anthony Ainley) and the Fourth Doctor (Tom Baker) meet at the top of the radio telescope in Part Four of *Logopolis* (1981).

Opposite page below: Recording new material for *Logopolis* at the Jodrell Bank observatory in 2018. Photo © Tim O’Brien.

Top left: The team ensures that the new material will work with the original footage. Photo © Tim O’Brien.

Top right: Three of the original scenes in *Logopolis*, alongside the new versions.

Above left: Astronomer Bernard Lovell.

Above right: An illustration of the Pharos lighthouse in Alexandria.

Left: The Doctor takes control of a conference call in *The Eleventh Hour* (2010).

DAY OF THE DISH

Right: Student Ethan Jones helped animator Niel Bushnell create a new and improved version of the 'hanging Doctor' sequence from Part Four. The as-transmitted scene is on the left, Ethan is against a green screen in the middle image, and the new scene is on the far right.

Below: The Aerialworx drone monitoring equipment.

Photo © Tim O'Brien.

Bottom: The Aerialworx drone flies around the Lovell Telescope at Jodrell Bank, recording new footage. Photo © Tim O'Brien.



→ what we saw, and in our heads the budget is always that bit bigger.”

One liberty the team *has* taken with the original is to fix the sequence's slightly wonky geography. “When the TARDIS arrives the radio telescope is behind it, and then when Adric comes out, it looks like he's running *away* from it,” explains Chris. “Hopefully now it makes a bit more sense.”

“Plus, if we're going to do the Doctor falling off the telescope, we can afford to embellish that. We arranged to have a drone filming company [Aerialworx] come along and shoot with us, so we got some nice sweeping shots up and around the dish. Meanwhile I was on the ground, straying across farmer's fields and climbing over fences to get the right angles.”



Going into the filming, the crew were presented with two logistical problems. Firstly, the weather had to match the (surprisingly good, for December) original footage, leading to the shoot being delayed a couple of times. More challengingly, in order to faithfully recreate the moment when the Master makes his famous address to the peoples of the universe, the telescope had

“Just as we were about to lose the light, the telescope beautifully turned to face the heavens.” CHRIS CHAPMAN

to be pointing directly up into the sky – much easier done with a three-foot model than the 50-metre high, 3,200-tonne real thing.

“The telescope has a schedule – a whole set of objects we wish to observe in different parts of the sky, so its angle keeps changing,” explains Tim. “As such, I couldn't guarantee it being in the right place because, at the end of the day, the astronomy has to take priority.”

“Basically, Tim was on a mission for us the whole day,” adds Chris. “We didn't think we'd be able to do it but, just at the end of the day, as we were about to lose the light, the telescope beautifully turned to face the heavens. Just for us.”

Hopefully the Earth didn't miss out on a historic First Contact as a result?

“It's always a slight risk,” says Tim, laughing. “I suppose we won't know until they arrive, saying ‘Did you not get the message...?’”

Niel has also replaced the replica of the Lovell Telescope on Logopolis (the planet) with the real thing, while the dangling Doctor has been substituted with – get ready to update your spreadsheets – Ethan Jones, an animation student who donned a long scarf and coat to hang off a stairwell at the University of Sunderland.

“It was very guerrilla filmmaking,” says Niel. “Hanging a student off a rope is never encouraged. He even wore a wig, though I ended up putting Tom's head on him anyway. The original just looks like a stick figure, but with our closer shot, you can see it's the Doctor. It's probably less than a second of screentime, but it just helps to tie it all in.”

The team are hopeful the results of their labours will impress even the most resolute *Doctor Who* traditionalists. “I remember watching *Logopolis* when it was broadcast, and it has this wonderful, overarching sense of imminent doom,” says Niel. “We knew Tom was going, and it does have that sense of an event. So it's nice to be able to give him a bit more of a send-off than maybe he had at the time.”

“I was quite honoured, really, to be able to help create this new sequence,” adds Tim. “As a lifelong fan of *Doctor Who*, it's great to be involved. And nice to have it actually happen at Jodrell Bank for real!”

“There's an argument to say that the way the Doctor dies in *Logopolis* is the most epic way he ever dies,” reflects Chris. “It's really *massive*. It's like a superhero, comic-book death. And hopefully, now, it's just that little bit more epic.” **DWM**

Doctor Who: The Collection – Season 18 is released on 25 February. Our preview of the box set continues on page 78.



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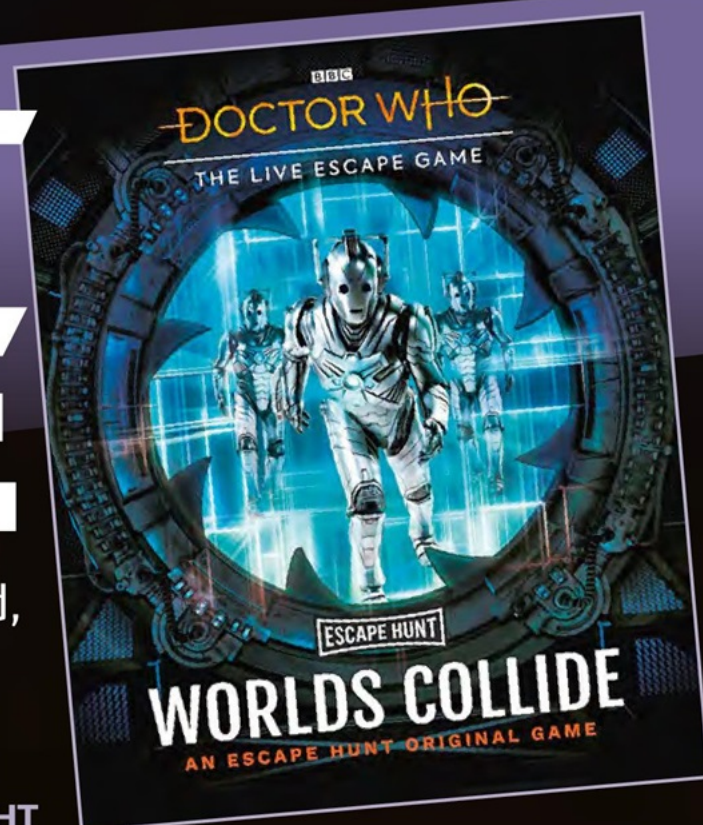
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THE GREAT ESCAPE

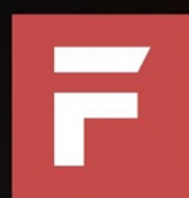
Escape rooms are opening across England, giving participants the opportunity to actually *be* in a *Doctor Who* adventure...

Feature by **MARK WRIGHT**



Above: The Cybermen dominate this promotional poster for escape room game *Worlds Collide*.

Below: Players receive a message from ChronosCorp during *Worlds Collide*.



From its earliest days, when the Daleks took over the *Daily Mail* Boys' and Girls' Exhibition in 1964, *Doctor Who* has had

a uniquely interactive relationship with its audience. Through exhibitions, experiences, celebratory music Proms and immersive theatre shows, fans have enjoyed increasingly innovative ways of getting up close with their favourite Time Lord. With the launch

of *Doctor Who: Worlds Collide*, a new collaboration between BBC Studios and escape room specialists Escape Hunt, that relationship has taken another step forward.

"We've become increasingly interested in escape rooms over the last few years," says Mat Way, Global Director of Live Entertainment for BBC Studios. "They were relatively unknown about five years ago, but they're really emerging now as an exciting new format."

"Working with *Doctor Who* is very exciting," adds Brad Wynne, Creative Director for Escape Hunt, who led the team that developed the Doctor's move into this new world. "The personality of *Doctor Who* overlaps so nicely with the structure of escape rooms, so we've had a lot of fun coming up with a story-led experience that feels very 'escape room' but also very *Doctor Who*."

As part of the rise of escape rooms as a hugely popular immersive activity, Escape Hunt began life in Bangkok





in 2013 and has expanded around the world, with sites in such UK locations as Bristol, Leeds and Manchester. But, for those not yet up to speed, what exactly is an escape room? "It's a live, location-based experience," says Brad. "You're locked in a themed environment for 60 minutes and have to work together with your team mates to overcome challenges and find your way out of the room. There are a number of different puzzle types, from physical to mental and everything in between. You have to learn to think outside the box and, most of all, just remember to have fun."

"Teams are transported into the offices of ChronosCorp HQ," Brad explains, outlining the brand-new *Doctor Who* story created for *Worlds Collide*. "Alastair Montague is trying to develop commercial time travel and has caused a tear in the fabric of space and time, a tear that the Cybermen will use to attack Earth. Players need to work out how to close the tear before the Cybermen break through. If it takes too long, the human race will be upgraded."

The background story was developed in concert with the *Doctor Who* production team in Cardiff. "We worked very closely with Escape Hunt and linked in to the *Doctor Who* production



"YOU HAVE TO LEARN TO THINK OUTSIDE THE BOX AND, MOST OF ALL, JUST REMEMBER TO HAVE FUN." BRAD WYNNE

team," explains Jeff Parker, Project Manager of Live Entertainment for BBC Studios. "I work out of Roath Lock and sit with the team quite often, so the production team has been across it from the start. They've been able to input and look at the ideas as they developed. It's been really collaborative."

"It's been a seamless process," agrees Brad. "There's a lot of backwards and forwards and, if anything, it's made us more thorough. We've had to produce more documentation, which is great as it gives us more to support the production and the installation process."

With ten years of experience gained in the theme park industry, Brad has brought that expertise to Escape Hunt, firmly believing that story is the key to an effective escape room. "Elsewhere in the industry, we've seen games that

are very puzzle-led, with very little attention to narrative," he says. "We're very story-led. We storyboarded the journey that we wanted to take guests on. Only once we're all happy with that do we start to develop the puzzle side, the gameplay narrative that feeds into and supports the storyline. You're playing through an adventure as opposed to a themed collection of puzzles that don't really fit together. This is a unique, never-seen-before adventure that's very much *Doctor Who*. We've

kept in the back of our minds the question: 'What would the Doctor do?' And that led the personality of the game we developed." →



Top left and centre: The ChronosCorp set is filled with clues to help players complete the adventure.

Top right: Could these parts of a Cyberman enable the team to escape?

Above: Are these Lewis chessmen another clue?

Far left: A player examines a painting by Van Gogh... which features the TARDIS!

Left: Players must prevent an invasion by one of the Doctor's deadliest enemies.

Photo © Beth Axford.

THE GREAT ESCAPE

Right: This room includes plenty of unusual equipment that might come in useful.

Below right: A Cyberman's hand sits incongruously on a shelf.

Below left: Teammates Emma Jones, Beth Axford and Connor Johnston pose with a Cyberman after successfully completing the game. Photo © Beth Axford.

→ Cameo appearances throughout the game come from Jodie Whittaker's Doctor, via short audio cues, helping to make *Worlds Collide* feel like a solid part of the *Doctor Who* universe. "We've got props in the room that have been built by the same people who build the props you see on screen," says Brad. "You may get that star-struck moment when you recognise those items are the real deal and are able to interact with them in a way you haven't been able to previously. You don't need to know *Doctor Who* to enjoy the game, but for those who are the deepest fans there are a lot of hidden things in there that they'll appreciate."

"When you come and play," adds Jeff, "you can really delve deep into the rich history of the series. 'Easter eggs' have been dropped in there that cover that wide history; it was



a no-brainer really, when you've got all that background to look at."

For anybody who might be apprehensive about escape rooms in

general, and diving into a *Doctor Who* adventure in such an interactive way, what encouragement and reassurance can Brad offer? "We don't *actually* lock people in the room," he says, laughing. "You're always free to leave – we have a 'return to reality' button! At the end of the day, it's about you having fun and the last thing we want is people leaving the game with a sense of frustration. We've made sure that even if we do have to trigger the 'failure' ending of the game, you come out on a high and you feel like you've accomplished something. We've designed *Worlds Collide* so it appeals to everybody from the age of ten up."

PANIC ROOM

Beth Axford was among the first people to experience Bristol's *Doctor Who* escape room.

"The Doctor needs your help!" announced the gamesmaster as we entered *Worlds Collide*. After receiving our briefing from the Doctor herself, we headed to the offices of ChronosCorp with only one hour to complete our mission and save the Earth.

The next person we met was Alastair Montague,

the billionaire owner of ChronosCorp and the person

responsible for a tear in time that only we could fix. As the countdown began, our gamesmaster stayed with us via audio cues, providing hints and updates on the Cyber invasion.

The fully interactive set boasted incredible attention to detail. There were puzzles to complete, items to collect and things to create, layering into each other and the wider story. *Worlds Collide* felt like a real adventure that incorporated time as well as space into its scenario. The opportunity to really use our

problem-solving abilities, as well as teamwork, made it all the more exciting. Figuring out each clue brought us one step closer to saving the world. As the clock counted down to the Earth's demise there were some genuinely nerve-racking moments that tested our team's skills and powers of communication.

Having saved the planet from the Cybermen, what's the verdict on *Worlds Collide*? You'll get the most from the game if you can go into it without any spoilers. Just prepare yourself for 60 glorious minutes that offer both a taste of life with the Doctor and the chance to completely forget *real* life.

With *Doctor Who: Worlds Collide* launching at Escape Hunt's various sites around the UK over the coming months, it seems this could be just the beginning for a unique way of experiencing a *Doctor Who* adventure. "The focus is to launch *Worlds Collide*," sums up Mat Way, "but there's no shortage of storylines with *Doctor Who* and that's part of the fun. I think, all being well, we would certainly look to develop further storylines. I think the fans will expect that."

"We're full of ideas for potential future games and we have lots of stuff on the cutting-room floor. So just watch this space..." teases Brad. "For now, we want people to have fun and really feel like they've been immersed in the world of *Doctor Who*." **DWM**



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MATERIALISING IN SHANGHAI

Feifei Ruan's stunning artwork is helping *Doctor Who* find a new audience in China.

Interview by **SIMON GUERRIER**

The artist behind the illustrations used in the campaign is Feifei Ruan. Feifei is from Shenzhen in south-eastern China and her parents originally wanted her to become a dancer. Instead, she taught herself digital illustration techniques and, while still an undergraduate, had some success getting her illustrations published in Chinese magazines. In 2013 she moved to New York to join the MFA Visual Narrative programme at the prestigious School of Visual Arts. "I fell in love with New York and stayed," she says. In 2015 – the year she finished at SVA – her work was spotted at an art fair by the editor of *Adventure Time*, the comic based on the animated TV series. "And I got



In September 2018 the TARDIS materialised on the banks of the West Lake in Hangzhou, eastern China, as part of the four-day Taobao

Maker Festival celebrating the country's young entrepreneurs. Attendees could enter the police box to print out exclusive *Doctor Who* postcards and then admire a stunning new piece of artwork showing the TARDIS half-submerged in the famous lake.

Later in the year this illustration, together with six others showing the TARDIS in different Chinese locations, featured at Shanghai Comic Con – all

part of a campaign to increase *Doctor Who*'s fanbase in China.

This activity was intended to spark interest in *Doctor Who* ahead of the Thirteenth Doctor's debut on streaming service Youku. In March 2017 the BBC signed a Memorandum of Understanding with Shanghai Media Group Pictures, which gained rights to broadcast all of *Doctor Who* from the 2005 series to the present and beyond.

"The assignment was to create a series of seven illustrations featuring the TARDIS and different Chinese cities."



my first gig in the US, doing a variant cover." Since then, she's worked for big-name clients including Penguin Books, BuzzFeed, *Variety*, the Jim Henson Company – and now *Doctor Who*.

"I came to *Doctor Who* very late, in my mid-20s," she says. "I was at SVA. People →



Opposite page: The first picture Feifei created, depicting the TARDIS in Hangzhou.

Below left: The Shanghai illustration featuring the famous city skyline.

Below right: Artist Feifei Ruan.



淘宝造物节2018

TAOBAO MAKER FESTIVAL



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DOCTOR WHO



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“The feedback was really positive; the Chinese audience loved the cultural crossover and the sincerity of the images.”

→ were talking about this show and I’d seen some fan art at comic events. The first series I watched was with the Twelfth Doctor, Peter Capaldi, but I’ve been jumping back and forth to catch up. There are still a lot on my watch list!”

In a recent interview with the magazine *Digital Arts*, Feifei said her favourite Doctor was Matt Smith. “To be honest,” she says now, “I didn’t like him at first. He seemed a bit arrogant and self-conscious. But when you follow the storyline, these character



Above: The illustration for Chengdu features Chinese pandas.

Right: The artwork created for Beijing.

Far right: The Doctor (William Hartnell) and Marco Polo (Mark Eden) meet Kublai Khan (Martin Miller) in *Marco Polo* (1964).

CREATIVE PROCESS

Feifei usually works with an iMac and Wacom tablet, producing her illustrations in Adobe Creative Suite – mainly Photoshop CC. “The first step is always research,” she says. “I learned about the history and story of each city and landmark before jumping into execution. Based on this research, I threw out as many ideas as I could on scratch papers.”

For example, her Wuhan artwork was inspired by poems and the original murals in the Yellow Crane Tower. Although she used a lot of photographic reference, the emphasis was



more on colours and feelings. “From these ideas, I chose the top ones and did digital sketches to send to the BBC Studios team, along with descriptions. This was the most important step, and where we had most of the discussions, pinning down the elements, composition and style. Once a sketch was approved, the rest followed smoothly: ink then colour.”

Another concern was that the illustrations should work effectively on multiple platforms. “So far, they’ve been shared on social media and websites, and printed as big posters,” says



Feifei. “I’ve just received a new year’s gift – posters that were used to decorate the BBC Studios office.”

What practical impact did this wide and varied use have on the way she approached

the artwork? “The landscape, portrait and square versions of each piece all come from one big image which can be cropped in different ways. The original file of each image is quite big.”

flaws make you care about him, and make everything seem ‘real’. I think Matt Smith really fits this character and really lives in this world.”

Apart from a brief excursion during *The Angels Take Manhattan* (2012), on television the TARDIS has visited China only once – in the 1964 story *Marco Polo*, where the First Doctor meets Emperor Kublai Khan. If the series was to return to China, where and when would Feifei like the TARDIS to land? “Shanghai in the 1940s,” she says. “There were many important and dramatic events around that time, but it’s also where my great-grandparents met!”

Last year, Feifei was on a road trip with her family when her agent, Richard Solomon, called about a job for BBC Studios. She was thrilled to discover it meant working on *Doctor Who*, but the project was shrouded in secrecy. “They wanted me to draw a quick sample, of the city of Shanghai. I didn’t know much detail about the assignment until that sample drawing got officially approved.

“The assignment was to create a series of seven illustrations – including Shanghai – featuring the TARDIS and different Chinese cities,” she continues. “The illustrations were part of a huge new launch for *Doctor Who* to the Chinese market, with each image designed to resonate with different Chinese locations.” As well as Hangzhou and Shanghai, Feifei depicted the TARDIS at Beijing, Chengdu, Guangzhou, Wuhan and the Great Wall of China. “The locations – and the colour palettes – were based on the activity around the campaign and the overall brand look and feel. I worked closely with the

BBC Studios team. There was some back-and-forth as we went from sketch to ink and then colour, but the final idea was quite simple: the TARDIS, as a character, enjoys its journey in China.”

Having delivered her illustrations, Feifei was delighted to see that, “One day the images were on the internet – everywhere! I could see a lot of comments on Instagram and Weibo, one of the biggest social media platforms in China. Just like other *Doctor Who* fans, the Whovians in China were excited – some proud their cities were featured.

BBC



Above left: The Yellow Crane Tower in Wuhan provided Feifei with inspiration.

Above right: The Wuhan illustration.

Left: The TARDIS on the Great Wall of China.



OLD ACQUAINTANCE

The New Year's Day Special was a very different kind of Dalek story, which presented unique challenges for director Wayne Yip and his cast...

Interview by **MARK WRIGHT**

Much like the Custodians featured in the time-spanning opening sequence of *Resolution*, its cast and crew were charged with keeping a sacred secret until broadcast.

"I knew about the Dalek – that was one of the first things I knew," says Wayne Yip, the Special's director, who was assigned the task of resurrecting *Doctor Who*'s most famous enemy to face Jodie Whittaker's Doctor for the first time. "I was ecstatic," he says, grinning. "It's on the *Doctor Who* fan wish list, because I did Ice Warriors [for 2017's *Empress of Mars*] and that was awesome – and then to do the Daleks, that's the ultimate. It made an incredibly

exciting project even more exciting, and also just the secrecy of it all."

During pre-production, the absolute secrecy regarding the identity of *Resolution*'s villain led to some confused moments for the guest cast, whose scripts were code-worded. "I got a call from my agent saying they'd love you to be in the *Doctor Who* Special," explains Nikesh Patel, who played young archaeologist Mitch. "I asked them to send me through a script and it was a cracking read, but also a confusing read. It was a really tense horror thriller, but this buried, ancient tentacled evil was only referred to by a codename! As someone who's not a die-hard *Who* fan, I thought, 'That's a step too far, surely?'"

The true identity of the creature was a question Nikesh couldn't quite bring

himself to put to the director ahead of shooting, with the name even being carried over to the initial readthrough. "In the readthrough, Jodie stuck with the codename," he says, laughing. "Although with hindsight she did it with a wry smile."

The cat – or the Kaled – was eventually let out of the bag when production got underway, after weeks of preparation by the director. "I always write down whatever thoughts pop into my head on a first reading," says Wayne. "That's a precious moment when you're looking at it with fresh eyes, the closest to the experience you're going to have as an audience member watching it for the first time. I write down any references, questions or emotions that I might be thinking. Then I get to the end and I read it again and start focusing in from a production perspective on the bigger scenes that are going to involve lots of different elements, props and sets to be designed. With this episode, there was also the design of the Dalek."

"We 100 per cent stand on the shoulders of the work of all the previous designers and directors." WAYNE YIP



Resolution provided an opportunity to take a different approach to the iconic look of the Dalek, originally conceived by BBC designer Raymond Cusick for 1963-64's *The Mutants* (aka *The Daleks*) from creator Terry Nation's scripts. The 'Recon Scout' Dalek was a key element that Wayne, showrunner Chris Chibnall and production designer Arwel Jones devoted a lot of time to getting right.

"We 100 per cent stand on the shoulders of the work of all the previous designers and directors and what they've done with the Dalek," says Wayne, "because if you approached it and didn't know what a Dalek was and just saw one on the street, you'd think it was stupid. It's the easiest thing to escape from and →

Opposite page: *Resolution* director Wayne Yip on the TARDIS set.

Below left: Mitch (Nikesh Patel) examines some unusual archaeological finds.

Below right from top: Iraxxa the Ice Warrior Queen (Adele Lynch) in *Empress of Mars* (2017), which was also directed by Wayne; Arwel Jones, *Doctor Who*'s production designer on the 2018 series and *Resolution*; writer Terry Nation and designer Raymond Cusick with their most famous creation in December 1964.



Right: The newly built Dalek confronts the Doctor (Jodie Whittaker).

Below left: The Dalek seen in *Resolution* was of a unique design.

Below right: The Dalek easily dispatches a squad of soldiers.

→ can be bested by any bump in the road. But it's the fear of it and its power, all of those things are purely based on the Daleks' reputation from the show. Anything that seems silly and ridiculous, you just have to try and put that out of

your head and know that the shape of it, that silhouette, conjures thoughts of fear and destruction and ruthlessness."

Traditionally, Dalek casings were occupied by actors to operate their movements, but this was not the case in *Resolution*, as Wayne explains. "Arwel had the task of designing the new Dalek and he wanted to make it completely remote controlled. His main objective was to try to make the Dalek do things that, because of the limitation of somebody inside it, you'd never seen before – like longer journeys and movements. It just had a more mechanical feel to it."

Just like the directors who worked with Daleks before him, Wayne found that special allowances had to be made to ensure production ran as smoothly as possible. "I had to communicate with two people. One person was controlling the Dalek's movement and another person was controlling the gun and the eyestalk. Sometimes they'd be over the other side of a large space and I'd be shouting, 'Eyestalk! Eyestalk up!'

"Another thing that you don't usually think about when you're designing sets was that you had to make sure

that where the Dalek was going to go was

perfectly flat, and it all connected. That's quite unnatural in day-to-day life; there being a perfectly level platform which would lead from a door to another bit. And so constructing scenes with the Dalek and who they interacted with could sometimes be very challenging, to make them feel serendipitous and realistic. Suddenly you're constructing



all these convenient pathways through things. There were ways around it, and that was something that was great about the design – you could just go for it."

With the identity of *Resolution*'s returning villain held off as long as possible, the script afforded Wayne the opportunity to build up some sinister tension. "The great thing about the episode is that there are two versions of the Dalek," he says. "You don't really know it's a Dalek for at least the first half of it, so it was actually a little bit more emotional at the beginning."

The emotional element was provided by archaeologist Lin, played by guest star Charlotte Ritchie, who found herself at the heart of a psychological battle between her character and the revived Kaled mutant. "It felt quite solitary because there are lots of scenes of me dealing with the monster alone," says Charlotte, who admits that acting with a prosthetic squid strapped to her back was a new experience. "I looked for a lot of assurance, but tried not to ask too much, because you get the feeling





that everybody knows that you don't quite know what you're doing! I think it's risky to say it's too difficult, because it's a really great job to do, but I did find it very hard."

"Charlotte completely embraced and understood what it was," adds Wayne, who had no doubts about his guest star's ability. "On Day One, Charlotte had a little moment with me, asking, 'Is this going to work? Look me deep in the eyes and say, this is going to work.' She had an animatronic squid strapped to her back, with loads of slime everywhere. I said, 'Trust me.' Was I lying myself? Who really knew if this was going to work? But as soon as I said that it was going to be great, she just threw herself into it. That's the only way to do it. You have to completely and utterly believe it yourself, otherwise the audience will never believe it."

During her first day on *Doctor Who*, Charlotte had no problem believing the

"I was beside myself. I didn't have to act scared because I was. I was petrified!" CHARLOTTE RITCHIE

situation Lin was plunged into, which involved an intense, action-packed car chase. "Before I met anyone else, I met the first assistant director and I met Wayne. Everyone shook hands with me and then they said, 'You're going to get in this car. You're going to be driving with a man on top of the car and he's going to be driving at 70 miles an hour. Just mime that you're driving the car, and... by the way, there will be oncoming traffic but don't worry, they're stunt drivers, so they won't hit you. But be aware of it. Could you also act like someone who's just found an alien on their back and is scared out of their life, but is also possessed by the alien at the same time?' Charlotte laughs at the

memory. "Nice to meet you, thank you! I was beside myself. I didn't have to act scared because I was. I was petrified!"

Production on *Resolution* took place at the end of Jodie Whittaker's first series as the Doctor, and Wayne has nothing but admiration for the new star of *Doctor Who*. "Jodie likes to move all the time, she doesn't stand still. That was something that, as the director, you just have to pick up. I think it helps with memorising all that dialogue. It's something you factor in; you know that you shouldn't block any scenes with a static Doctor."

"You also try to sense where Jodie is with particular lines of dialogue. Sometimes she wanted to break it up into bits, some days she was →

Top: A horrified Lin (Charlotte Ritchie) examines the Dalek creature on her back.

Above: Lin dons a police uniform.

Below: Aaron (Daniel Adegboyega) and his son, Ryan (Tosin Cole), attempt to resolve their relationship issues.

DAD ISSUES

While *Resolution* centred on the return of the Doctor's most famous arch enemy, it was also punctuated by the emotional undercurrent that ran through much of Series 11 – culminating here with the arrival of Ryan's dad Aaron, played by Daniel Adegboyega.

"Aaron needed to be fundamentally a loser," explains Wayne Yip. "He needed to be someone that was always trying to better himself but just never got a break, mainly because he was his own worst enemy. I needed someone who emanated a certain

amount of warmth, so you were immediately drawn to them; someone

who was convincing enough that you could imagine giving him a couple of thousand quid for a hare-brained scheme. And Daniel encompassed that perfectly.

"But I didn't want someone who was completely unlikeable because I always wanted Ryan to be on the fence about whether he was going to let his dad back into his life," continues Wayne. "If someone was completely evil then you'd immediately say, 'Ryan, why do you want that guy back in your life?' So it was someone you could see the potential in that they hadn't realised

yet. That was all the qualities of Daniel. At the same time, there's a big moment for his character at the end, so you

needed someone with the physical qualities to be able to do the sci-fi side of things. And Daniel's a bit of a geek!"





Above: The Dalek opens fire on the shielded TARDIS.

Below: The Doctor is in the Dalek's sights.

Bottom: "I'm fast enough, right?" The Doctor slides into action.

"Jodie is always so communicative, always so great with the crew – and the crew love her." WAYNE YIP

→ happy just to do it all in one go. But Jodie is always so communicative, always so great with the crew – and the crew love her. When a crew has a really heartfelt and genuine connection with the lead actor, or any actor, it makes such a difference. They all just wanted her to succeed so much that they were happy to go out on a limb or put that extra 50 per cent in to make her job a tiny bit easier. You could feel that everyone was doing their best to help Jodie be *her* best."

That feeling of going the extra mile extended to the Doctor's first confrontation with the Dalek. "We really needed to make sure that was the first reveal. It was going to be the first reveal to the audience of what the new Dalek was going to look like, but also when

the Doctor saw it for the first time. I wanted to make sure there was enough time to film it and it wasn't rushed."

As always with *Doctor Who*'s most recognisable icon, getting the voice of the Dalek right was just as crucial as the visual element. Resident Dalek voice actor Nicholas Briggs returned to lend his vocal talents to the Recon Scout, as he has done in every Dalek story since 2005, although on this occasion the lines were recorded in post-production. "We didn't have Mr Briggs on set," explains Wayne.

"Nick's incredibly talented and dedicated to his job, but on set it was the first assistant, a wonderful lady called Nicki Ballantyne, who was doing the voice.

"Generally, the first AD on a film set will read any lines that aren't spoken by an actor, so if you were doing one side of the telephone call, the first AD would read the other side of the call, any off-screen dialogue. Nicki took on the mantle of doing the voice of the Dalek, which added another level of hilarity. There were obviously enough *Doctor Who* aficionados, including myself, who gave her a quick lesson about how Daleks actually speak."

During post-production, Wayne experienced the thrill of giving voice to the Dalek himself – which was harder than he thought. "In the rough cut I did the voice, so there's a version of the

episode where I'm doing all the Dalek voices, which was really fun. I didn't realise that you can't just say the words, you have to shout them. I hid myself away in one of the edit suites that wasn't being used and just screamed the words. It doesn't sound Dalek unless you're screaming them. When I came out I found all the edit assistants sniggering because they could hear me five doors down!"

Following completion of work on *Resolution* Wayne returned to Los Angeles, where he's been directing TV shows as diverse as *Preacher*, *Dirk Gently's Holistic Detective Agency* and *Into the Badlands*. Directing *Doctor Who* in the UK provided a welcome change of pace. "As with most British TV drama, on *Doctor Who* there was more time in prep, shoot and post, and I had a little more on top because it was an hour-long special with lots of ambition. Luxury! I could be a director and be involved in every aspect of production."

Having directed two instalments of the 2016 spin-off *Class* and worked with two Doctors over three episodes, including *Resolution*, Wayne's *Doctor Who* journey has come full circle – for now. "It's the life of a director," he says happily. "You go from zero to 100 per cent in the space of seconds and give everything to a moment, then you let it all go as soon as it finishes. As a director I've been blessed with such fantastic casts; they really do all the work. I just sit behind the monitor with a big grin on my face. It's the ultimate way of watching *Doctor Who*. You get to watch it and change the bits that you don't like!" **DWM**



Bohemia 1601

MASTER BRAHE, IF I MAY ASK A QUESTION...

ALWAYS, MY BOY, ALWAYS!

WHY HAVE WE TAKEN SO LONG TO BEGIN OUR JOURNEY TO THE GATHERING? OF ALL THE GUESTS, WE DWELL THE CLOSEST TO CASTLE HOUSKA! WE COULD HAVE BEEN THERE DAYS AGO...

OH, YOU WOULD HAVE HAD ME ARRIVE FIRST, JOHANNES? PERHAPS I SHOULD HAVE GREETED THE OTHER GUESTS AT THE DOOR AND OFFERED TO TAKE THEIR CLOAKS?

I AM THE WORLD'S GREATEST ASTRONOMER! THIS ASSEMBLY IS LUCKY TO BE GRACED WITH MY PRESENCE AT ALL! MY ENTRANCE MUST BE THE FINAL ONE!

ER, OF COURSE NOT!

PLEASE FORGIVE MY FOOLISHN—

VWORP! VWORP!

HOLD! WHAT IS THAT UNGODLY NOISE?

IT SOUNDED LIKE MY BELLY AFTER THE FIFTH TANKARD...

SOMEONE APPROACHES...

AWRIGHT?

AFTERNOON! I'M THE DOCTOR AND THESE ARE MY FRIENDS YAZ, RYAN AND GRAHAM!

WE MIGHT BE A TINY BIT LOST -- IS THIS THE NINTH MOON OF QUEZZELTRAX?

HELLO!

'COS IF IT IS, THE REST OF US WILL BE ASTONISHED...

YOU ARE IN KOKORIN FOREST, MY LADY, IN CENTRAL BOHEMIA.

I AM NEVER TRUSTING THAT CELESTIAL SAT NAV AGAIN! PLEASED TO MEET YOU, MISTER...?

ALLOW ME TO PRESENT TYCHO BRAHE, COURT ASTRONOMER TO EMPEROR RUDOLF II.

TYCHO BRAHE? HEY, YOU DO GOOD WORK! I'VE HEARD OF YOU!

I AM JOHANNES KEPLER.

WHOA! GET OUT OF TOWN! REALLY?! YOU ARE THE BEST, JOHANNES! TOP MARKS!

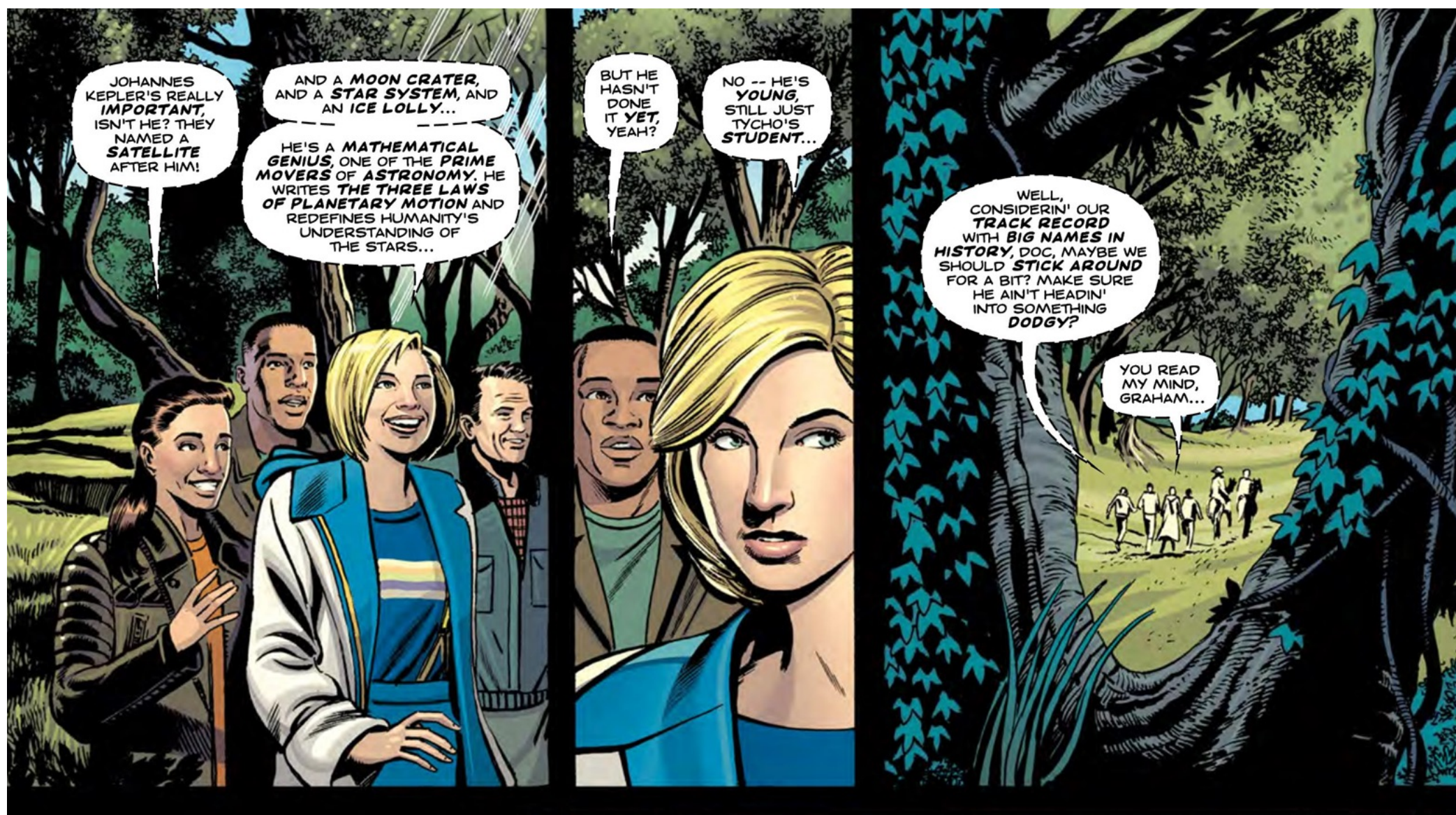
HMMPH!

ARE YOU ALSO ATTENDING THE GATHERING AT CASTLE HOUSKA?

THE GATHERING? OF COURSE WE ARE! DON'T WANNA MISS THE GATHERING! LOVE A GOOD GATHERING, US!

WE'LL, UH, JUST TAG ALONG BEHIND YOU IF YOU DON'T MIND...

THERE ARE VERY FEW WHO HAVE NOT, MY LADY...



JOHANNES KEPLER'S REALLY IMPORTANT, ISN'T HE? THEY NAMED A SATELLITE AFTER HIM!

AND A MOON CRATER, AND A STAR SYSTEM, AND AN ICE LOLLY...

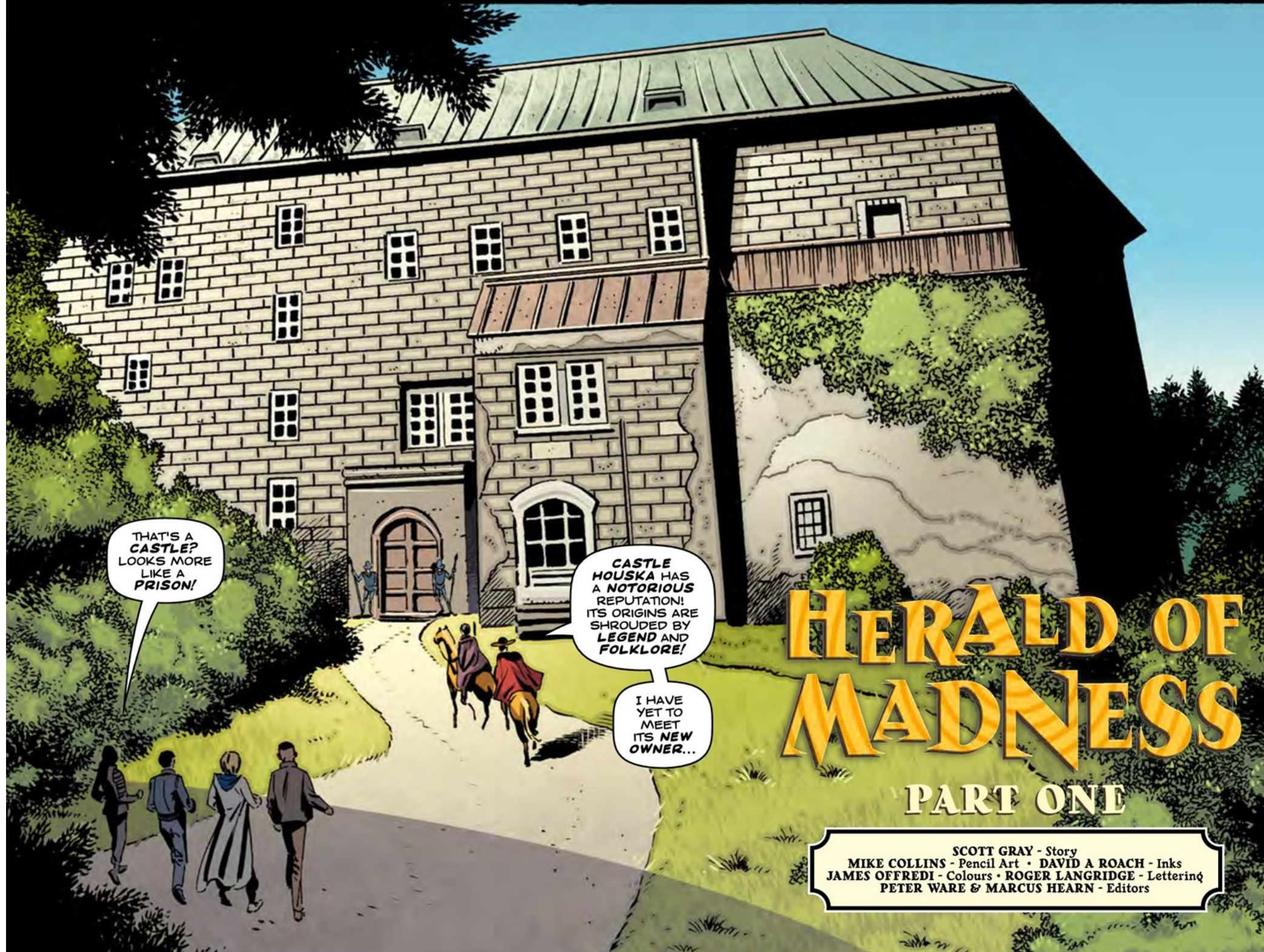
HE'S A MATHEMATICAL GENIUS, ONE OF THE PRIME MOVERS OF ASTRONOMY. HE WRITES THE THREE LAWS OF PLANETARY MOTION AND REDEFINES HUMANITY'S UNDERSTANDING OF THE STARS...

BUT HE HASN'T DONE IT YET, YEAH?

NO -- HE'S YOUNG, STILL JUST TYCHO'S STUDENT...

WELL, CONSIDERIN' OUR TRACK RECORD WITH BIG NAMES IN HISTORY, DOC, MAYBE WE SHOULD STICK AROUND FOR A BIT? MAKE SURE HE AIN'T HEADIN' INTO SOMETHING DODGY?

YOU READ MY MIND, GRAHAM...



THAT'S A CASTLE? LOOKS MORE LIKE A PRISON!

CASTLE HOUSKA HAS A NOTORIOUS REPUTATION! ITS ORIGINS ARE SHROUDED BY LEGEND AND FOLKLORE!

I HAVE YET TO MEET ITS NEW OWNER...

HERALD OF MADNESS

PART ONE

SCOTT GRAY - Story
MIKE COLLINS - Pencil Art • DAVID A ROACH - Inks
JAMES OFFREDI - Colours • ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors



"... BUT I'M TOLD SHE IS AS **FORMIDABLE** AS SHE IS **BEAUTIFUL**."

DO YOU HAVE SOME **NEWS** FOR ME, OLAF?

Y-YES, BARONESS -- BUT I FEAR IT WILL **NOT** PLEASE YOU.

TWO LETTERS HAVE ARRIVED: ONE FROM **GALILEO GALILEI**, THE OTHER FROM **DR JOHN DEE**. THEY BOTH THANK YOU FOR YOUR INVITATION BUT...



... **NEITHER** MAN WILL BE ATTENDING THE GATHERING.



DAMNATION!

THIS IS **INTOLERABLE**, DOMINIK, WE **NEEDED** THOSE MEN! WE HAVE **LITTLE TIME LEFT!**

BE AT **PEACE**, DAGMAR, WE HAVE **OTHER** OPTIONS...

DO WE? **NONE** HERE IS SUITABLE FOR THE FINAL STAGE, YOU **KNOW** THAT!



TRUE -- BUT I SENSE A **NEW MIND** APPROACHING...

ONE THAT WILL PROVE **PERFECT** FOR OUR NEEDS.



LORD TYCHO BRAHE AND COMPANY!

THANK YOU, MY **LEARNED COLLEAGUES**, THANK YOU!



OH MY GOD, WE'RE IN HOGWARTS!

EVEN BETTER -- WE'RE IN THE RENAISSANCE!

ALL AROUND THE WORLD, PEOPLE ARE SHARING THEIR KNOWLEDGE, EXCHANGING IDEAS, DEBATING THEORIES -- AND NOT JUST IN SCIENCE BUT ART, LITERATURE, MUSIC...

THEIR TRUST IN EACH OTHER IS WHY YOUR CULTURES MOVE FORWARD. IT'S BRILLIANT!

GO ON AND MINGLE, SOAK UP SOME HISTORY!



...I TELL YOU, ASTROLOGY MUST REMAIN THE FOUNDATION OF ALL STUDIES OF THE STARS! THE SIGNS OF THE ZODIAC ARE IMMUTABLE!

BUT IT IS THE DAWN OF A NEW AGE, MY FRIEND! WE MUST BE READY TO EMBRACE OTHER PERSPECTIVES...



YOU ARE A GENIUS...

SUCH A THRILL...

FOR MY NIECE...

HA-HA! YOU ARE TOO KIND, MY FRIENDS...



ARE ALL THESE BLOKES ASTRONOMERS LIKE YOU?

ASTRONOMERS, YES, BUT THERE IS NONE LIKE ME!

GUESS THAT'S WHY THEY'RE SO STAR-STRUCK, EH?

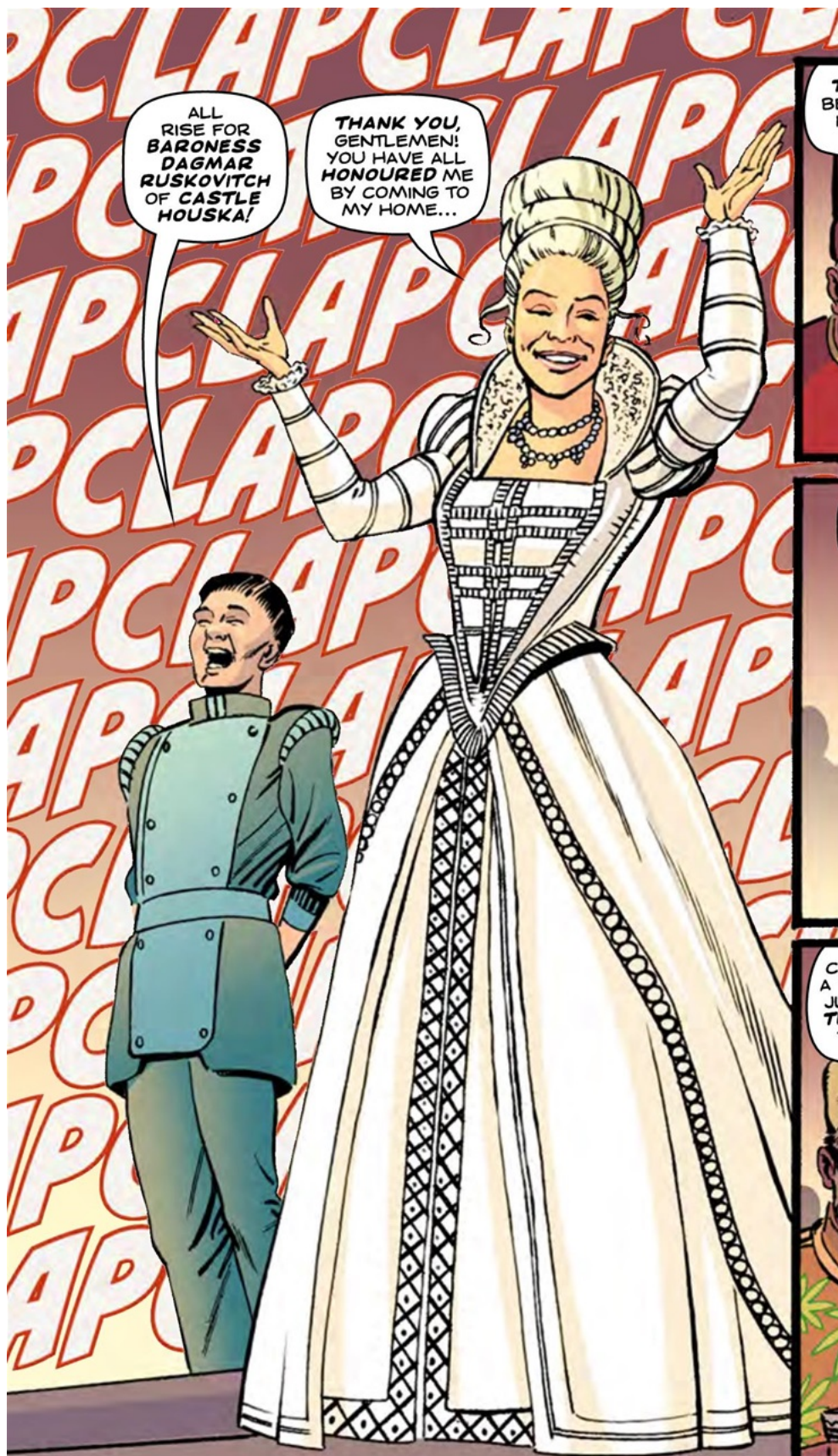


HA-HA! I'M SURE THAT WAS TERRIBLY FUNNY IN YOUR NATIVE TONGUE!

COME, GRAHAM, WE SHALL SEEK OUT A TABLE AND THE FINEST ALE THIS PLACE HAS TO OFFER! NO DOUBT YOU HAVE MANY QUESTIONS FOR ME!

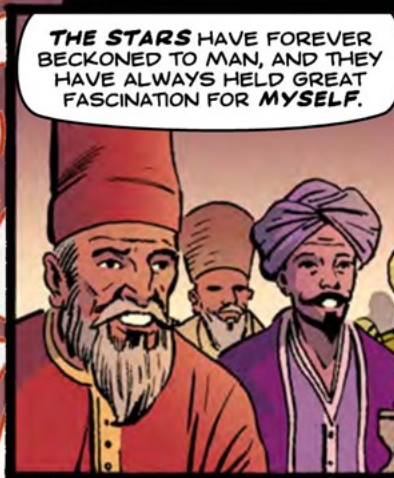
OH, UH, YEAH, TYCHO...





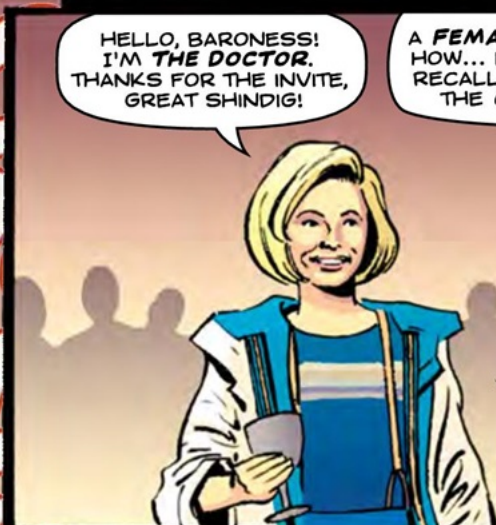
ALL
RISE FOR
BARONESS
DAGMAR
RUSKOVITCH
OF CASTLE
HOUSKA!

THANK YOU,
GENTLEMEN!
YOU HAVE ALL
HONOURED ME
BY COMING TO
MY HOME...



THE STARS HAVE FOREVER
BECKONED TO MAN, AND THEY
HAVE ALWAYS HELD GREAT
FASCINATION FOR MYSELF.

MY SOLE WISH IS
FOR YOU ALL TO COME
TOGETHER LIKE NEVER
BEFORE -- TO SHARE YOUR
THOUGHTS AND LEARN
FROM ONE ANOTHER. LET
THIS BE A MEETING
OF THE MINDS!



HELLO, BARONESS!
I'M THE DOCTOR.
THANKS FOR THE INVITE,
GREAT SHINDIG!

A FEMALE PHYSICIAN?
HOW... NOVEL. I DO NOT
RECALL SEEING YOU ON
THE GUEST LIST...

I'M WITH
THE TYCHO
BRAHE PARTY.
WE NEVER MISS
A KNEES-UP!



CONGRATULATIONS ON BRINGING SUCH
A TALENTED BUNCH TOGETHER. AND NOT
JUST FROM EUROPE BUT PERSIA, INDIA,
TURKEY, NIGERIA -- I HEAR YOU'VE PAID
THEM ALL A BIG CHUNK OF CHANGE
TO TURN UP...

I WOULD NEVER
INSULT THESE SCHOLARS
BY EXPECTING THEM TO
ASSEMBLE FOR
NOTHING.



FUNNY THING -- I WAS JUST CHATTING
WITH AN INTERPRETER THE PERSIANS
BROUGHT ALONG. HE'S OUT OF A JOB...

FOR THE LAST
FEW DAYS EVERY-
ONE'S BEEN ABLE TO
SPEAK EACH OTHER'S
LANGUAGES! ISN'T
THAT AMAZING? ANY
IDEA HOW THAT'S
POSSIBLE?

WHY, NO.
DO YOU
HAVE ANY
THEORIES,
DOCTOR?



ONE OR TWO. I IMAGINE MOST
PEOPLE WOULD CALL IT
MAGIC -- OR SOMETHING THAT
LOOKS A LOT LIKE IT.

I DO HOPE YOU ARE
NOT ACCUSING ME OF
WITCHCRAFT, DOCTOR.
THAT WOULD BE MOST
UNGRACIOUS.

THE
THOUGHT NEVER
CROSSED MY MIND,
BARONESS.



TELL ME, FROM WHERE
DID YOU OBTAIN YOUR
DOCTORATE?

THE
UNIVERSITY OF
GALLIFREY.

I AM UNFAMILIAR
WITH IT. IT MUST BE A
FASCINATING INSTITUTION.

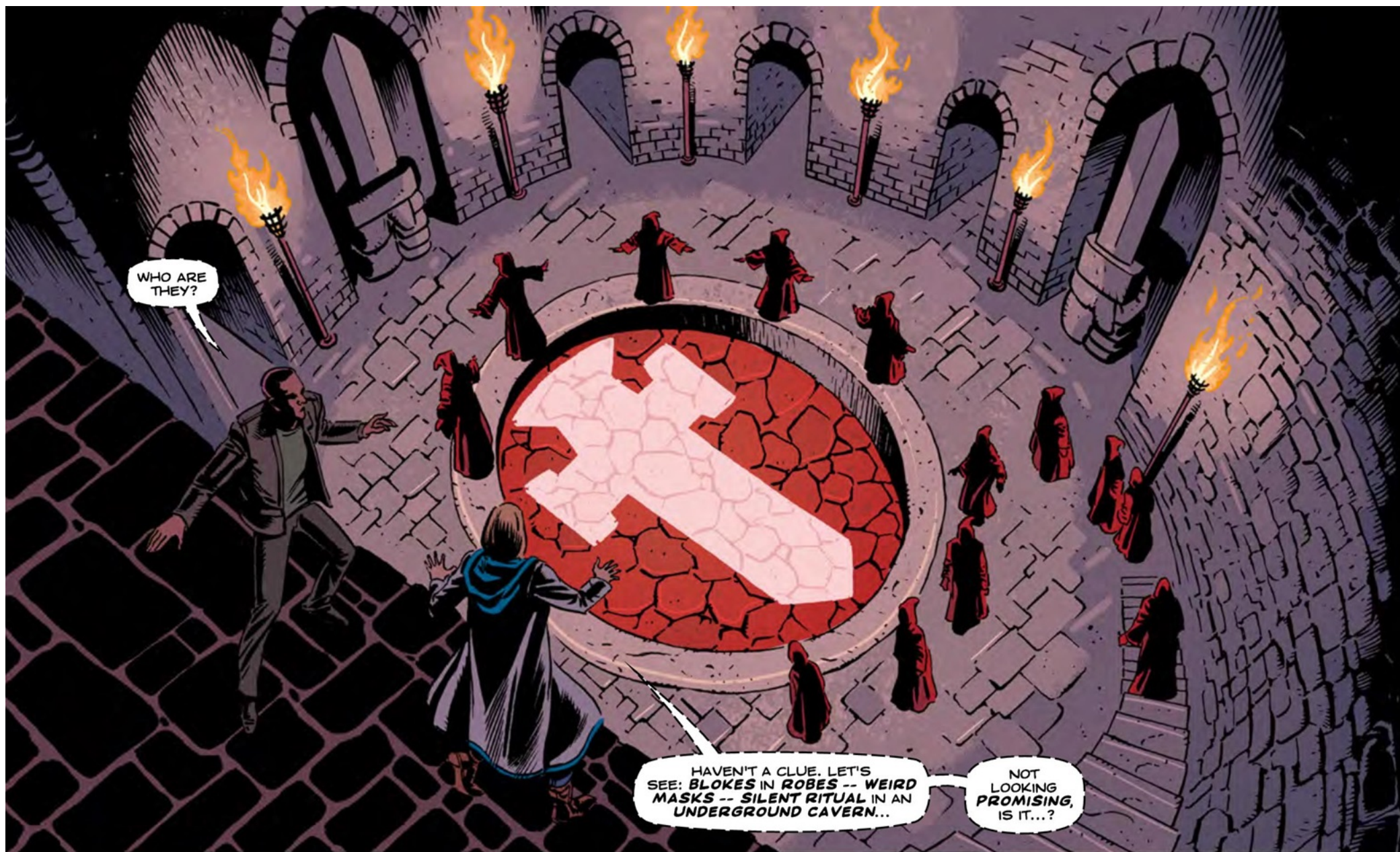


PLEASE
EXCUSE ME.
AS HOSTESS, I
HAVE MANY
DUTIES TO
PERFORM...

NO
WORRIES...

CATCH YOU
LATER.





WHO ARE THEY?

HAVEN'T A CLUE. LET'S SEE: **BLOKES IN ROBES -- WEIRD MASKS -- SILENT RITUAL IN AN UNDERGROUND CAVERN...**

NOT LOOKING PROMISING, IS IT...?



THAT DEPENDS ON YOUR PERSPECTIVE.

I AM BROTHER DOMINIK.



YOUR ARRIVAL HAS BEEN ANTICIPATED.

THAT'S CLEVER, EVEN I DIDN'T KNOW WE WERE COMING HERE! I'M **THE DOCTOR** AND THIS IS **RYAN**. WE WERE JUST LOOKING FOR THE **CHILL-OUT ROOM**, WEREN'T WE, RYAN?

UH, YEAH! IT'S ALL GOING MAD UPSTAIRS, WHO KNEW **ASTRONOMERS** LIKED TO PARTY SO HARD?



YOUR WORDS ARE PREDICTABLY MEANINGLESS, BUT I SEE THE TRUTH THEY TRY TO CONCEAL. YOU WILL **NOT** INTERFERE WITH OUR PLANS.

WELL, WE MAY HAVE A PROBLEM THERE, BECAUSE **INTERFERING** IS SORT OF OUR BUSINESS, ISN'T IT, RYAN?

IT'S OUR **STOCK IN TRADE**, MATE, ASK ANYONE.



ENOUGH. I HAVE NO FURTHER TIME TO WASTE ON YOU...

PERISH IN THE FIRES OF MY MIND!

NYAAHH!

AAGGH!

SHREEEEEEEEEEE!

NEXT: THE PIT OF HELL!

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THE TIME TEAM

Love & Monsters

“Welcome to the human race.” The Time Team finds love in the unlikelyst of places (er, BBC iPlayer), but wonders what it takes to be a *Doctor Who* fan.

Compiled by **BENJAMIN COOK** • Photographs by **SAIMA KHALID**

This issue's Time Team: Beth Axford, Gerard Groves, Luke Cutforth, Miles Hall and Zainab Sheriff

I very much consider them fans. They are. That's a fact,” Russell T Davies insisted in 2009, when *Doctor Who Magazine* asked the then-showrunner whether he considers viewers who have been hooked by the revived, 2005+ show to be ‘fans’ in the same way as the old guard. “I think some journalists try to restrict the definition of fandom to male, internet-bound merchandise-buyers,” he continued, “because that’s an easy stereotype – and then in turn some fans like that, because they’d prefer to be exclusive – but the vast majority of

fans welcome everyone in. Especially the kids, because that’s the lifeblood.”

Ten years later, and five of those ‘kids’ – Time Teamers Beth, Gerard, Luke, Miles and Zainab, who all became fans during those heady, mid-noughties teatimes – gather in a north-west London living room on a Saturday evening to watch one of *Doctor Who*’s most divisive episodes. “*Love & Monsters*! Finally!” exclaims Gerard as *DWM* loads it up on iPlayer. “WOOHOO! I’ve been waiting for this one...”

Beth’s thrilled too. “I’M SCREAMING!” she screams. “I LOVE this episode. If I’d known, I’d have cosplayed as Jackie Tyler. Or Ursula. Or the Abzorbaloff. Or the

Abzorbaloff with Jackie and Ursula’s faces – the perfect storm.”

OK, there’s a lot of love in the room right now. (It is almost Valentine’s Day.) Then, as we’re about to hit play, Russell T Davies – who wrote *Love & Monsters* – texts *DWM*: “I can’t believe you Time Team on a Saturday night! I love you ALL.”

“Oh. My. God,” says Beth.

“He’s a legend,” says Luke.

“I could kiss him,” says Miles.

Quick, uncork the pinot noir. Crank up the Il Divo. It’s a bit hot in here. And it’s about to get hotter...

Right: Gerard, Luke, Beth, Miles and Zainab mime ‘Love & Monsters’ ahead of their latest Time Team session.



LOVE & MONSTERS (2006)

Fast, handheld, urgent. A man – Elton – is running, running, running across an urban wasteland. Then he stops dead. Ahead of him: a police box – the Doctor’s TARDIS – parked outside a derelict warehouse.

GERARD: “Amazing shot! What would you do if you saw that in real life? You’d assume it was a prop, wouldn’t you?”

LUKE: “When I was making *Doctor Who* fan films, I tried to buy a TARDIS off the internet – a wooden TARDIS.”

BETH: “You made fan films?!”

GERARD: “I did too.”

LUKE: “I made loads. I was, like, ten. I remade *Rose* [2005]. And I did one where a tornado came down from the sky and took away a boy. And one where this guy gets hit by a meteor, then gets up.”

MILES: “Textbook.”

LUKE: “I played the Doctor, obviously.”

GERARD: “Same. My wardrobe was my TARDIS. We put it in the garden. My friends’ parents wouldn’t let them be in videos on the internet, so my cats were my companions. I talked to my cats in the year five billion.”

BETH: “Oh, Gerard.”

Like the Team – like most of us – Elton Pope was a kid when he first met the Doctor. Unlike most of us, Elton’s mum was murdered by a living shadow – an elemental shade that had escaped from the Howling Halls. “I stopped it,” the Doctor explains later, “but I wasn’t in time to save her.” Now in his 30s, Elton’s a manager at a modest little haulage company. And he’s a part-time vlogger. He’s vlogging right now, in his bedroom – talking into a camcorder, telling us about that time in the derelict warehouse when he came face to face with the Doctor... again.

ZAINAB: “Fantastic opening. Cutting between the vlog, and Elton walking in on the Doctor and Rose Tyler chasing a monster –”

BETH: “The Hoix. My bae.”

ZAINAB: “Has there been a comedy chase like this in the show since that Christmas Special [1965’s *The Feast of Steven*] we watched two issues ago?”

This is what the Time Team does. They meet up every month, and they talk about the Doctor for a bit.

GERARD: “This chase is very Scooby-Doo. I know some fans hate that, but *Doctor Who* has to let off steam now and then. It can’t take itself too seriously all the time.”

BETH: “Frog in a chair? Anyone?”

MILES: “If it was every episode, it’d be overkill, but as a one-off I don’t mind it. Ham it up. Be goofy. Go wild. *Love & Monsters* is the perfect episode for it.”

LUKE: “Also, once you’re in love with the Doctor and Rose – or whoever the companions are – you’ll gladly watch them do *anything*. It’s like you’re spending time with your friends, watching them have fun. To non-fans it might look daft, but to us it’s kind of joyous.”

As time’s gone on, the Time Team have got to know each other better and better.

GERARD: “Sometimes I feel like an outsider – like an alien. Saying weird things that turn heads in a room. So that’s always been the side of the Doctor I’ve related to most. And when my friends at school, or my family, saw *Doctor Who* and would say, ‘You’re a bit like the Doctor,’ I’d feel a little less weird and little bit more like a hero.”

BETH: “See, I identified most strongly with Rose. She was, literally, me. I came from a council estate. I didn’t have a dad. I had a single mother named Jackie.”

That’s true! I didn’t have any A-Levels. I worked in retail. That was my life – wishing that the Doctor would come and take me away.”

And now, several Time Team meetings in, Zainab’s started cooking

(**MILES:** “Cheese samosas again?! OH YEAH!!” **BETH:** “Oh my

God, they’re gorgeous!”). And Beth sometimes brings her signature pasta bake. Bless Beth, we used to say. Next thing you know, Luke’s reading from his unpublished screenplay (**LUKE:** “I thought we could save her, but we can’t. Run, Arthur Braxton! Run for your life! To be continued...”)) and Gerard’s taken up the guitar.

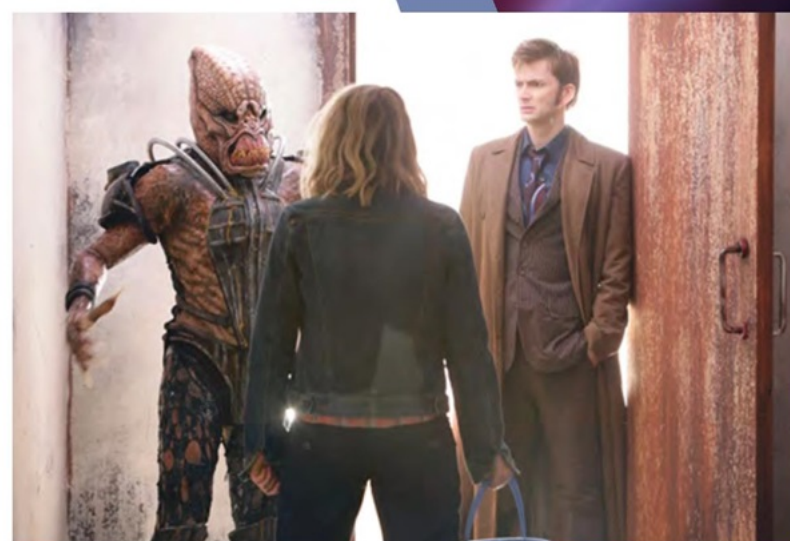
LUKE: “He went home to get it.”

ZAINAB: “Musical Time Team!”

GERARD: “I only play songs I’ve written myself.”

Coincidentally, on the TV, Elton’s also met up with a small gang of likeminded pals, in the basement of a library. All have their stories of the Doctor. There’s Ursula (**BETH:** “I’m definitely Ursula!”), who blogs about the Doctor. Mr Skinner (**GERARD:** “I’m more Mr Skinner”), first name Colin. Bridget, who lives up north but travels down for the meetings. And there’s Bliss. Bless Bliss, they used to say.

LUKE: “What Russell’s done, which is so



clever, is he’s sort of created a character for each type of *Doctor Who* fan. Ursula, who stakes out the set, taking pictures and blogging about the Doctor’s whereabouts. Mr Skinner – with his hot takes – who intellectualises about the fiction of the show. Bridget, the *Doctor Who* historian, who’s such a dedicated fan she’ll travel halfway across the country to join in. Bliss, the type who makes *Doctor Who* fan art.”

MILES: “Yeah, what is that sculpture?”

ZAINAB: “Bliss’ art is characteristic of what the episode does: gets people thinking about what the

Doctor – and the show – means to them.”

MILES: “OK. Deep.” →

Top: LINDA members Bridget (Moya Brady), Elton (Marc Warren), Mr Skinner (Simon Greenall), Ursula (Shirley Henderson) and Bliss (Kathryn Drysdale).

Above: Rose (Billie Piper) and the Doctor (David Tennant) take on the Hoix (Paul Kasey).

Left inset: Elton’s vlog.

Below: Luke and Zainab see similarities between the Time Team and LINDA.



THE TIME TEAM



Above left: Elton, Bridget and the rest of the gang learn more about the Doctor.

Above right: Newcomer Victor Kennedy (Peter Kay) proves to be a hard taskmaster.

Right inset: Jackie (Camille Coduri) has the hots for Elton.

Below: Miles and Beth enjoy the positive way fandom is depicted in *Love & Monsters*.

→ And what does this five-strong team – no, the *other* one – decide to call itself? “London Investigation ‘n’ Detective Agency?” suggests Elton. “LINDA for short.” He’s wanted to use that name for years.

MILES: “LINDA are lovely. A positive depiction of fandom, which is pretty rare these days. It feels like a bit of a time capsule, when things had to be done in person. The internet hadn’t quite gotten there in 2006.”

GERARD: “This episode would be very different if it’d been set on Twitter or Gallifrey Base.”

MILES: “Nah, not really. Still lots of lovely people being funny and creative, until one bad egg crashes in and ruins it for everyone.”

“Where did we go wrong?” as Elton’s faves, the Electric Light Orchestra, sang. Enter: Victor Kennedy, a bearded gent with a bad case of “eczema” (“You mean eczema?” “Oh, this is worse. Much worse. I blister to the touch”). He gatecrashes LINDA’s basement bash. “I am your salvation,” he declares.

GERARD: “I wouldn’t let him join, to be honest. Bad vibes.”

BETH: “But sometimes you don’t want to be mean. This happens to me on Twitter all the time.”

GERARD: “If someone tweeted me,

‘I am your salvation,’ I’m sorry, get out, go. Victor just wants to soak up some delicious fans and have the Doctor all to himself!”

With Victor in charge – allocating tasks, dishing out homework (**MILES:** “Like chores?!”) – LINDA’s new mission is to “catch” the Doctor.

MILES: “Victor’s *obsessed*.”

ZAINAB: “The way he says it’s their ‘purpose in life’!

To LINDA, the Doctor was something that brought them together, but they were more than *just* that.”

GERARD: “He’s sucked the fun out of it.”

ZAINAB: “Like, fandoms are amazing, but they can make just watching the show hard – it’s no longer for *leisure*. And Victor’s ‘Bridget, don’t make this personal’ is such a call-out for people who don’t think everyone’s entitled to experience the Doctor their own way. Why *shouldn’t* you make it personal?”

LUKE: “So long as you’re not ruining it for

anyone else, there’s no right or wrong way to be a *Doctor Who* fan.”

You’ve seen this next bit. Elton. The Doctor. The Hoix. In the warehouse. That’s where we came in. But the Doctor gets away. Victor’s not happy. Now they’ll have to get to the Doctor through Rose. So

LINDA hits the streets, scouring London... leading Elton to

Jackie Tyler’s door!

ZAINAB: “He got lucky there. It could just as easily have been Bridget who connected with Jackie. They both have ‘missing’ daughters, though Bridget lost hers to drugs, not the Doctor.”

Elton plays it cool – *ish* – with

Jackie, flirting his way into her fuse box, then her affections. Soundtracked to Il Divo. Until she rumbles him, moments after he realises that Ursula – not Jackie, not even the Doctor – is his one true love.

GERARD: “Is it a subconscious thing that he’s fallen in love with a woman who has almost the exact same coat as the Doctor?”

BETH: “I love Ursula! But poor Jackie. How dare you, Elton.”

LUKE: “He treats Jackie almost as shoddily as Victor treats *him*. Toxicity: it spreads.”

And LINDA’s membership has been dwindling. Bridget, Bliss and Mr Skinner have all disappeared, one by one – and with ominous screams.

“You’ve dabbled with aliens. Now meet the genuine article,” says Victor, who isn’t really ‘Victor’ at all. He reveals his true form (**BETH:** “Imagine being that body-confident.” **MILES:** “He’s a big greasy-looking boy”): a green, bulbous, alien Abzorbathon.

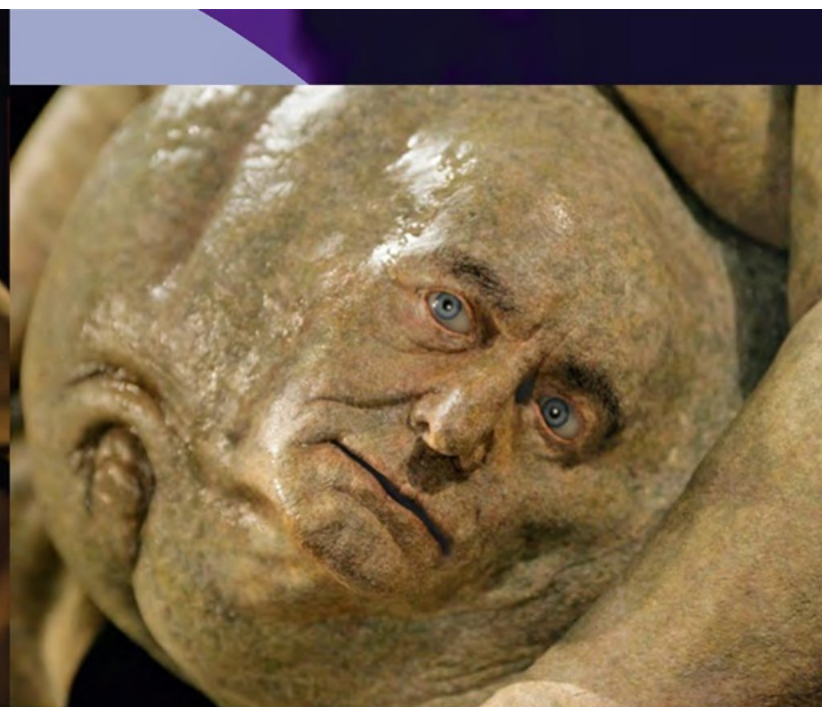
Abzorbaling? Abzorbalooff!

Whatever he’s called, he’s

‘absorbed’ three-fifths of LINDA. One touch is all it takes. Only

Elton and Ursula are left unabsorbed. And then, just Elton.





EVERYONE: "URSULA!!! NO!!!"

GERARD: "Trapped as a face on some alien's body? This is actually terrifying."

BETH: "It's so grim. Proper body horror!"

ZAINAB: "Tastes like chicken.' The comedy takes the edge off it for the kids."

The Abzorba-thingie is ready to absorb Elton too, when – what's that? – the most beautiful sound in the universe. "You upset my mum!" barks Rose. No, not that one. The grinding rise and fall of the Doctor's machine. Team TARDIS has arrived.

BETH: "The Abzorbaloff immediately becomes a joke – he's just pathetic – as soon as he's put up against the Doctor. Which isn't a bad analogy for most bullies."

Rallied by the Doctor, LINDA pulls together one last time – stretching the Abzorba-lad to breaking point. He sinks into the paving stones, melting away like the Wicked Witch of the West. And the Doctor has another trick up his sleeve...

GERARD: "Ursula survives as a paving slab? I think I'd rather be dead."

LUKE: "He must get really hench if he has to hold her up all the time."

GERARD: "I'd mount her to a wall."

Episode over, the Team is bursting, straining, exploding with things they want to say. First, why is this such a divisive episode?

MILES: "Because people take the show very seriously."

BETH: "They'll say stuff like the Abzorbaloff's embarrassing – a bit cringe. Or maybe some fans don't want to be compared to the Abzorbaloff."

GERARD: "As a kid, I thought this episode was stupid. I hated it. I remember my mum watching the cold open and going, 'For God's sake.' Because it is daft. But I watched the episode again this time last year and loved it. It's phenomenal."

MILES: "There's not a lot it does wrong. It's charming, which maybe I didn't appreciate as a 'yoot'."

GERARD: "If you scratch beneath the wackiness, the episode touches on

some big, important stuff. Love. Loss. Communities. How the Doctor touches our lives, without even realising it, while he's running about, doing his thing."

ZAINAB: "It's a love letter to fandom. Or a warning? It's the perfect episode to show someone who isn't into *Doctor Who* yet –"

BETH: "YES!"

ZAINAB: "– because you get to know the Doctor from an outsider's perspective."

BETH: "You learn more about the Doctor in this episode by him hardly being in it."

MILES: "Also, if you can deal with some of the crazy stuff in *Love & Monsters*, you can deal with anything the show will ever throw at you."

Has any of the Team ever burned with embarrassment – that hot shame – over crazy Abzorba-creatures, or talking frogs, or just being a *Doctor Who* fan?

LUKE: "No. If somebody's ashamed to watch *Doctor Who*, I wouldn't want to be friends with them."

GERARD: "Harsh."

MILES: "Also, nerdy is cool now."

BETH: "I've not felt shame, but I've felt judged. I've had to deal with people looking down on me for

liking *Doctor Who*. I was even a bit bullied because of it. But I think my and Zainab's experiences might be different to the guys'. My experience has been that sometimes you're not 'allowed' to like *Doctor Who* if you're a woman. It's like in *Rose*, when Clive's wife goes, 'She's read a website about the Doctor? And she's a *she*?!' That's been my life for the past 14 years. Jodie [Whittaker] being the Doctor has started to make a difference. But it still happens. I went to a *Doctor Who* quiz the other day and someone said, 'You don't look like a *Doctor Who* fan.'"

ZAINAB: "Ha! Like, what does that even mean? It's baffling, isn't it?"

BETH: "I get it all the time."

MILES: "I think it's a cultural thing too. It's society dictating what's deemed as 'normal'. Or 'usual'. Like, for me to be interested in *Doctor Who*, as a young black guy, I get judged. 'Oh, that's a bit nerdy. Black dudes aren't nerdy.' Like, whatever. Black dudes are nerdy. But it took me a long time to be comfortable in who I am. I grew up very confused about what it was to be black. There are pressures put on us... For example, there are black kids who don't know a damn thing about rap music, but they'll go on and on about how much they love it –"

BETH: "Playing to that stereotype?"

MILES: "Yeah, yeah. There's this pressure to say that you're into that, to appear that you 'belong'. But I found with things like *Doctor Who*, and my love of anime or anything that's deemed kind of dorky, it was very much, 'You can't be into that, dude. That's not cool.' There's this idea that black's urban. Black is edgy. Growing up, I'd ask my mum, 'What does "urban" even mean?' Because it was being used to describe me, but I was this young black kid who was actually good to kick back, sit in the garden and watch *Doctor Who*. It kind of confused a lot of people."

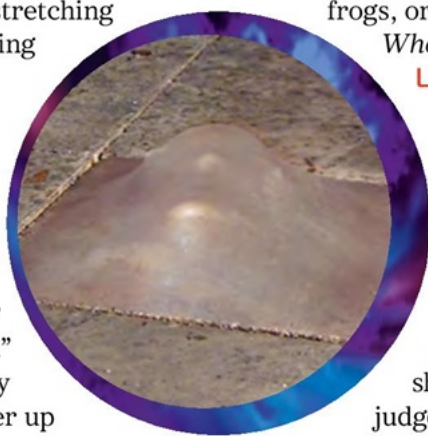
ZAINAB: "The media likes to stereotype fans, but the danger with fandoms →

Above left: The Abzorbaloff targets Ursula.

Above right: Mr Skinner has already been abzorbed.

Left inset: All that remains of Ursula is contained within a paving slab.

Below: Gerard 'entertains' the rest of the Time Team.



THE TIME TEAM



Above left: Gerard with his favourite magazine.

Above right: Zainab and Beth aren't worried by Luke and Miles being 'monstrous'!

Right inset: LINDA in happier times, sharing food and exchanging stories.

Below: The Abzorbaloff chases Elton, LINDA's last surviving member.



→ tends to come from within: they can sometimes feel quite exclusionary, and it can be hard to feel valuable unless you're the 'right' sort of fan. Or unless you 'keep up' with the current trends." **GERARD:** "Or have seen every episode." **BETH:** "Or can recite production codes." **MILES:** "Or, er, know what roundels are." **ZAINAB:** "It can lead to a bombardment of questions from hardcore fans – or like Victor, with his 'don't make this personal' – that can make you feel like you're somehow not qualified to be a fan. Exclusion from within like that can destroy the diversity in fandoms. Why can't you be a fan by just liking something?"

LUKE: "That should be all it takes." **GERARD:** "Yeah, but... I suppose because it's not *just* a passion, is it? For a lot of fans. It's an identity. And it's no coincidence that a large proportion of the *Doctor Who* fanbase is on the autistic spectrum. I spoke to Christopher Eccleston about this –"

BETH: "Name-drop." **GERARD:** "– twice! I made him cry."

When he was 15, Gerard was diagnosed

with Asperger's Syndrome. He has interviewed Eccleston – twice (see tinyurl.com/Gerard-Chris2) – while the Ninth Doctor actor was appearing in *The A-Word*, a 2016-17 BBC One drama about autism. "I would like to thank you for how open you are about it," Eccleston told him.

GERARD: "I can't speak for all fans who are autistic, but for me something like *Doctor Who*, that's exciting and mythical but still logical, is very appealing. Like, the rules of regeneration: totally made up, but they sort of make sense. I can invest so much of my obsessive personality into all the details – every monster fact, every planet, every made-up science thing, all the laws the show abides by. You can go really far down that rabbit hole. And if you're on the spectrum, sometimes that's exactly where you want to go. But change can be hard for people on the spectrum – I certainly find it difficult – because often it's the things we obsess about most that make up our identity. I obsess about *Doctor Who*, and painting, and Marvel films, and technology, and those things make me who I am. So when something about them changes – whether it's the Doctor's gender, or new, younger members of a long-standing tradition – it forces us to break down, and rebuild, the walls of our own identity. And that's hard. It's terrifying. Even though

something new and exciting can come in the process."

Elton ends *Love & Monsters* by reflecting on the "special time" he had with LINDA. "Just for a bit, this nice little gang." What has their Time Team experience so far given Beth, Gerard, Luke, Miles and Zainab?

BETH: "Some really angry @-replies."

MILES: "What has Time Team given me? It's like a family, isn't it? LINDA united."

BETH: "Honestly? It's made me less lonely."

GERARD: "At its best, that's what being a fan can do."

BETH: "I can't lie, when I joined the Time Team I was in a bad place. I guess it was like a distraction first of all, but also... being in a room full of people that wanted me to be there and talk about what I thought... whether in person or online, that's a wonderful way to experience something you love."

LUKE: "And this is the perfect show for that, because *Doctor Who* means something different to every fan. No two fans are alike."

ZAINAB: "It's why the Time Team has elicited such strong reactions, and why the show itself does – because there's real, long-standing emotional investment in it. Being a *Doctor Who* fan, for better or for worse, isn't *just* about watching a TV show."

No, being a *Doctor Who* fan is so much stranger than that. It's so much darker. And so much madder. And so much better. "And the most joyous thing of all," Russell T Davies once told *DWM*, "is that every one of us... has got a little blue box spinning somewhere in our heads. Spinning forever." **DWM**



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Exploring the hidden depths of *Doctor Who*'s greatest stories...



Full Circle

The Doctor, Romana and K9 travel to another universe where nothing is quite what it seems...

Feature by **ALAN BARNES**

Dracula Prince of Darkness (1966) and *Vampire Circus* (1972, featuring Lalla Ward).

In 1980, however, the park was visited by something as uncanny and strange as any Hammer monster: the singer-songwriter Kate Bush, seen wading – with members of her band, all in matching overalls – from the waters of its great lake in the apocalyptic video for her single *Breathing* (see www.katebush.com/video/breathing – beginning at **04m 23s**). “We had scuba suits on underneath these overalls, it was February and it was freezing,” guitarist Brian Bath told Bush’s biographer Graeme Thomson.

Five months later, *Full Circle*’s Marshmen – played by actors wearing cunningly concealed

wetsuits, too – were filmed emerging from the very same lake for a cliffhanger every bit the equal of the Dalek rising out of the Thames in *The Dalek Invasion of Earth: World’s End* (1964) or the eponymous



At the beginning of the 1980s, Buckinghamshire’s Black Park had long been a familiar sight to cinemagoers of a ghoulish bent, having provided the backdrop for ghastly goings-on in numerous Hammer horror films – among them *The Curse of the Werewolf* (1961),

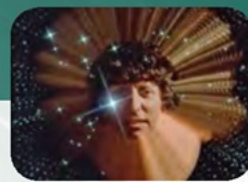


Top left: The Doctor (Tom Baker) and K9 watch...

Left: ... as Marshmen emerge from the river.

Top right: Kate Bush’s video for *Breathing* was, like *Full Circle* (1980), partly recorded on location in Black Park in Buckinghamshire.

Opposite page bottom: Matthew Waterhouse as Adric, a young mathematical genius.



Where else have I seen...?



James Bree (Nefred) had been the Security Chief in *The War Games* (1969); he'd go on to play the Keeper of the Matrix in *The Trial of a Time Lord* (1986). Significantly, though, he'd appeared as broker's man Bill in *Full Circle* producer John Nathan-Turner's one-night-only Drury Lane presentation of *Cinderella* in 1973, and as Mr Plenderleith in *All Creatures*

Great and Small: Out of Practice (1978), an episode unit-managed by Nathan-Turner.

Alan Rowe (Garif) had also featured in *Doctor Who* before: as both Dr Evans and the Voice from Space Control in *The Moonbase* (1967), as Edward of Wessex in *The Time Warrior* (1973-74), and finally as Skinsale in *Horror of Fang Rock* (1977) – a serial



that both Nathan-Turner and *Full Circle* director Peter Grimwade had worked on, as unit manager and production assistant respectively.



Richard Willis (Varsh) had played Guy Brassington in the first series of the cement-family saga *Flesh and Blood* (1980), another show unit-managed by Nathan-Turner. He later married **June Page** (Keara) and, later still, Kate O'Mara (the Rani in *The Mark of the Rani/Time and the Rani/Dimensions in Time*, 1985/87/93).

amphibians staggering out of the surf in the third episode of *The Sea Devils* (1972). It's not known whether or not director Peter Grimwade, or any of his team, had taken note of the *Breathing* video (shown on the 1 May edition of *Top of the Pops*) when the location was chosen... but it seems rather more plausible than the once-popular but long-since-debunked fan theory that Kate B herself wrote the next season's *Kinda* under a pseudonym.

Full Circle is memorable, too, for introducing a new companion, Adric – publicised as a “cosmic Artful Dodger” but so much more than that. In Part Four, the Doctor scolds Adric for stealing the image translator from a scientist's microscope – but, noted the authors of the academic study *Doctor Who: The Unfolding Text* (Macmillan, 1983), “the Doctor himself had started his career as a time traveller by stealing the Tardis [sic].” The original intention, they claimed, was to present a “careful repetition” of the Doctor's own back-story in Adric's, whose “desire was to escape from a world... as riddled with bureaucratic procedure as the Doctor's own rejected world of Gallifrey.”

Which explains why, in the Adric character document prepared by producer John Nathan-Turner and script editor Christopher H Bidmead on 30 January 1980, the boy hailed from “a planet we'll call YERFILLAG” – ie, ‘Gallifrey’ backwards. Hence the on-screen suggestion that Adric's planet occupies the same space-time

co-ordinates as Gallifrey, albeit in the ‘negative’ universe of E-Space. Hence, also, why Adric's name anagrammatised the surname of quantum physicist Paul Dirac (1902-84), whose work underpins modern theories of antimatter.

In *Full Circle*, Adric is something fascinating: a young-alt Doctor. The pity is that the idea wasn't followed through in subsequent stories. But then again: when the Doctor eventually took Adric into N-Space, perhaps he did something terrible – and deprived E-Space of Adric, his parallel universe self...? →



Essential INFO



► The first in a trilogy of serials set in the universe of E-Space began life as *The Planet That Slept*, the latest in a number of storylines that several *Doctor Who* script editors had received, with interest, from teenage fan Andrew Smith. Newly arrived Christopher H Bidmead was sufficiently impressed to commission a first episode script on 25 February 1980, then a further three episodes on 31 March.

► Smith was required to introduce new companion Adric (whose second adventure, *State of Decay*, would be recorded first, in May), incorporating elements previously outlined by Bidmead and producer John Nathan-Turner: “ADRIC is fifteen, small for his age, wirey [sic] and strong, with short straight black hair. His dominating elder brother, AFRUS, is the leader of a juvenile street gang...” Under Afrus' tuition, Adric had learned to lie and steal... and he'd stow away in the TARDIS after his brother sacrificed himself to save the Doctor and companion Romana.

► Under the eye of new director Peter Grimwade, previously a production assistant on six 1970s serials, location scenes were filmed at Black Park between 23 and 25 July. Episodes of the BBC's *Blake's 7* and the Gerry Anderson-produced *Space: 1999* had been part-filmed there, too – among the latter, by strange coincidence, a story called *The Full Circle* (1975). The same location would later feature in both *The Visitation* (1982) and the ‘creation of’ drama *An Adventure in Space and Time* (2013).

► Studio recordings were divided into two blocks – broadly, TARDIS, Starliner lower deck section and cave scenes in the first, between 7 and 8 August; then everything else (including a remount of two cave scenes) between 21 and 23 August.

► *Full Circle*, as the serial was retitled, ranked 143rd (out of 241) in DWM's ‘First 50 Years’ poll of 2014.



Top: Matthew Waterhouse with Andrew Smith, the writer of *Full Circle*, on the laboratory set.

Above from top: Director Peter Grimwade; the *Space: 1999* episode *The Full Circle* was also filmed at Black Park.

The Fact of Fiction

PART ONE FIRST BROADCAST: 25 October 1980



00m 45s *Full Circle* begins in the aftermath of *Meglos* (1980), which had ended with the Doctor (Tom Baker) promising to return an unnamed Earthling (Christopher Owen) home. Hence the Doctor's "now we've dropped off our Earth friend, we can be on our way" – to Gallifrey, in response to the recall reportedly received by his companion Romana (Lalla Ward). There's nothing to say that the two Time Lords didn't travel with the Earthling for a time, though; when, exactly, did he become a "friend"?

Restated here, Gallifrey's binary co-ordinates were first given in *Pyramids of Mars* (1975). The Doctor is "looking forward to seeing how Leela and Andred are getting on" – referring to his former companion (Louise Jameson) and her Time Lord beau (Chris Tranchell), who'd gone off with K9's Mark I iteration at the end of *The Invasion of Time* (1978).

Early on, K9 (voiced by John Leeson) connects his electronic proboscis to the TARDIS mechanisms... but he's then seen to have suddenly relocated himself away from the console between shots, without so much as a grind of gears!

01m 23s The Doctor seeks to console Romana in her quarters; stage directions required him to seem "genuinely at a loss in the face of [her] obvious unhappiness". Their dialogue was reworked from the rehearsal script. Having reminded her how she "only came to help with the Key to Time" – referring to *The Ribos Operation* (1978) – the Doctor continued, jokingly: "But that was a while ago. I suppose

they reckon you've served your sentence, now." Romana didn't want to spend the rest of her life on Gallifrey, because: "Life on Gallifrey is static and... well... rather futile."

The Doctor mentions having lost his one-time fight with the Time Lords – presumably a reference to his having been captured and tried by his peers in the final episode of *The War Games* (1969).

02m 09s In the control room, K9 detects something he cannot comprehend... The Doctor's old brown coat, last worn in *The Horns of Nimon* (1979-80), and his cape, last worn in *The Talons of Weng-Chiang* (1977), can be seen hanging on the coatstand behind.



02m 34s On screen, a spinning TARDIS model is subjected to a picture effect. Stage directions described the phenomenon

responsible: "a sinister spectacle, like a flickering tunnel in space, occasional brief fingers of electricity spurt outwards from it." Having shot straight inside what we later learn to be a Charged Vacuum Emboitment, or CVE, the TARDIS comes to an abrupt halt – "distorted, twisted, its shape changing continuously and jerkily".

05m 38s A group of teenage would-be fruit thieves are pursued from a riverside idyll by Omril (Andrew Forbes) and Rysik (Adrian Gibbs); the latter would be made unrecognisable when he played 'the Watcher' (ie, the gestatory next Doctor) in season finale *Logopolis* (1981).



From hiding, failed fruit felons Varsh (Richard Willis), Keara (June Page) and Tylos (Bernard Padden) watch the pair depart. Original stage directions described Keara as "a beautiful girl – the problem being that she knows it", wearing "an old hat, tilted, with a brim which shadows her eyes". Tylos, meanwhile, was envisaged as "particularly vicious-looking"; in Andrew Smith's Target Books novelisation (1982), his surname is given as 'Milren'.

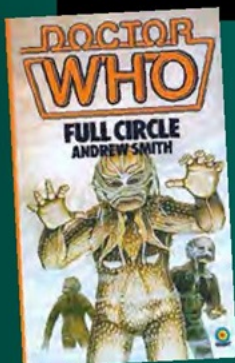


06m 32s Dexeter (Tony Calvin) shows Decider Draith (Leonard Maguire) something nasty in the 'riverfruit'. In the rehearsal scripts, Dexeter was 'Lexeter' – before its similarity to the name of Deon fanatic Lexa (Jacqueline Hill) in the preceding *Meglos* brought about the change. In the Target retelling, Dexeter is described as the "community Perceptor – expert in science, mathematics, medicine, all the necessary fields." The full name of the First Decider is given, too; he's 'Exmon' Draith. Originally, the scene ran on: Draith ("sombre, quiet fear on his face") confirmed that no other signs had been reported, and Lexeter [sic] resolved to "put this under the microscope".

06m 57s The clearly wonky scanner and seemingly incorrect co-ordinates cause the Doctor to check the innards of his now-materialised TARDIS. Originally he declared, "I'm going to take the console apart" – so when Romana warns, "Doctor, the last time you tried that...", it was probably meant as a reference back to Part One of *The Horns of Nimon*, in which he'd dismantled "half the control systems" to make modifications – and blew up the "defence shields", just as he'll blow up something here.

09m 32s In the Outlers' cave hideout, Varsh's mathematically adept younger brother Adric (Matthew Waterhouse) – who wants to join the gang – boasts how he's "an Elite". The Target telling describes how Starliner citizens were classified at birth: "Encephalographic scans dictated whether a person should be designated a Norm – to receive only a minimal education – or an Elite – to receive superior education in all the sciences..." In a 1981 issue of the fanzine *TARDIS*, Andrew Smith elaborated further: "Only Elites could become

THE OTHER OUTLERS



their frit friends as "Deserters!"
Two pairs of these absent Outlers

18m 42s into Part One, Alzarian delinquent Tylos reports having seen "The others" heading to the Starliner – leading Varsh to condemn

are named in the Target books novelisation. Here, we learn that Varsh misjudged Hektir and Yenik, who (it transpires) tried to take a short cut back to the Outlers' cave hideout... across "an expanse of watery marshland", and ended up being dragged under the water by slimy, scaly hands.

The two others are Refnal and Gulner; one in pink, one in green, they're seen racing towards the

Starliner moments before the door is sealed (at **19m 24s**). Played by supporting artists Nick Staverson and Terry John Wood, they then cross to a desk where the 'Tally Man' ticks their names off a book-bound list. In the novelisation, though, the two deserters lie whimpering on the floor, having seen horrible somethings en route... and go on to die at the hands of the Marshmen, shortly after the possessed Romana lets the monsters into the Starliner (equivalent to early in Part Four).



Far left inset: Andrew Smith's 1982 novelisation of *Full Circle* was published by Target.

Far left: Keara (June Page), Tylos (Bernard Padden) and Varsh (Richard Willis).

Left: As Mistfall descends, the doors of the Starliner begin to close.



Deciders, Adric was an Elite among Elites and this doubtless would have been his future..."

Tylos challenges Adric to prove himself. In the Starliner's Science Unit, Dexter shows Draith's fellow Deciders, Nefred and Garif, the organisms in the riverfruit – cells belonging to a kind of spider...

10m 29s Nefred (James Bree) and Garif (Alan Rowe) are given forenames in the Target telling, too – 'Ragen' and 'Jaynis'.

14m 52s Bubbles in the river water have confirmed the arrival of Mistfall. As the citizens retreat to the Starliner, Draith chases after riverfruit thief Adric, who takes a tumble in the mud – "exhausted", according to stage directions. Looking down, Adric was supposed to see "a gash in his trousers through which his knee is bleeding badly" – but there's no blood seen on screen, nor any indication that he's been cut.



17m 06s Adric watches as the fallen Draith is dragged under the water by something unknown. Smith's novelisation makes

Adric slightly less ineffectual: he only lets go of the Decider in shock, after he feels something "like a hand" close around his right ankle.

In the rehearsal script, Draith had been said to be wearing a "flowing, majestic cloak" – and here, a buckle from said cloak was seen to snag on a stone, before being "ripped off" as the still-unconscious Decider's body slid into the marsh. In this version, Draith's eyes opened when his mouth became submerged – and that was the end of him! The doomed Decider's final entreaty to Adric – "Tell Dexter... we've come full circle" – only appeared in the camera script, suggesting that it was inserted to justify the change of title between the two versions: from *The Planet That Slept* to *Full Circle*.

18m 14s "Well, of course you heard a noise!" the Doctor tells Romana, as she goes to investigate a hammering on the TARDIS door – and there's a housefly buzzing round his head as he emerges from under the console!



19m 02s Having sought refuge in the TARDIS, Adric is in Romana's quarters, with the Doctor tending to his wounded knee. In the

rehearsal scripts, this scene opened with the Doctor cutting Adric's trouser leg "open by the seam" – and ended with the Doctor holding up a "small spray device", promising Adric: "This won't hurt a bit." Upon application of the spray, Adric's gasps caused the Doctor to recant: "My mistake."

Subsequently, the Doctor applied a "medi-strip" to Adric's wound, and Romana

told Adric not to bend his leg until it had healed – which, according to the Doctor, would only take ten minutes...

21m 59s In the rehearsal script, with the Doctor gone to investigate the marsh with K9, Romana began to scribble furiously on a writing pad – telling Adric that she had a "Negative isometry" problem: "You wouldn't understand." Admiringly, Adric asked if she could do matrix transformations in her head. "Yes, if people aren't staring over my shoulder," replied Romana – who then realised that Adric understood her scribbles, causing her to look at him "in a new light".

22m 42s Adric reveals his suddenly healed knee to Romana – but originally, the boy had no such restorative powers. In the rehearsal script, the characters' positions were reversed, with Adric peeling the Doctor's amazing medi-strip from his knee and looking "in wonder" at his skin, healed within minutes.

"I've seen this before. It's like beetles coming out of pupation." THE DOCTOR

22m 44s By the riverside, the Doctor handles Decider Draith's abandoned staff – but when did Draith leave it behind? He wasn't holding it when he grabbed Adric, at **15m 00s**.

In the rehearsal script, the Doctor instead scrutinised the buckle from Draith's cloak. In this version, he also picked up a plant, which collapsed in his hand. "Amazing," he told K9. "A complete breakdown of the cell structure. Perhaps... de-nitrogenised?" This was probably a hangover from Smith's original storyline, which described how Alzarius' "uniquely beautiful plant life withers and blackens" as an uncanny fog sweeps over the planet.

The Doctor and K9 watch as several Marshmen rise from the water...

PART TWO
FIRST BROADCAST: 1 November 1980

02m 01s In the rehearsal scripts, the Marshmen's pause after emerging from their underwater hibernation, early in Part Two, prompted the Doctor to observe to K9, "It's as if they're... still forming..." Later, watching the creatures acclimatise from under cover, the Doctor added, "I've seen this before. It's like beetles coming out of pupation." Bearing in mind later developments: does this suggest that the Marshmen undergo a larval or chrysalid stage in the swamp? In Andrew Smith's audio sequel *Mistfall* (Big Finish Productions, 2015), divers from a scientific research expedition drag pods like "giant wet

beanbags" out of the marsh – each a "collagen membrane" holding a dormant Marshman.

BBC Radiophonic Workshop sound engineer Dick Mills recorded the creatures' grunts at a pig farm.

Romana having loaned him a TARDIS homing device, Adric has returned to the Outlers' cave...

02m 49s ... to tell them that Mistfall isn't a myth, we presume. Tylos' first scripted line in this scene suggested a sarcastic tone in the way he addressed Varsh: "Well... 'leader'?" In early drafts, Tylos was explicitly Varsh's rival – not just for leadership of the gang, but for Keara's affections too. →



Opposite page top:
The Doctor, Romana
(Lalla Ward) and K9
in the TARDIS.

Above: The Doctor
cautiously observes
the Marshmen
as they adapt to
breathing air.

The Fact of Fiction



→ **04m 32s** Having ordered K9 to follow the Marshmen, the Doctor meets a straggler – a Marshchild (Norman Bacon), who takes

fright and rushes off. The Doctor's line about usually getting on well with children was an amendment from the original, in which he'd said: "Yes, well I suppose I do look pretty frightening" – because at rehearsal script stage, the Marshchild had been a Marshwoman!

In the first draft storyline, the Marshwoman – eventually christened 'Fem' by the Doctor and Romana – was a freak of nature: "She is not murderous, and responds easily to kindness. Once this 'weakness' in her is spotted, the Marshmen try to kill her, but she seeks asylum in the TARDIS..." Elements of her story, then, became part of Adric's, after Andrew Smith was asked to work in the new companion. (The writer would later incorporate a super-evolved, civilised Marshwoman named Fem – taken from Alzarius as a child – into his audio sequel *Mistfall*.)



05m 40s In the Starliner's Great Book Room, new First Decider Nefred tells Garif that he's now seen the secrets

contained in the System Files. The moment of Nefred's revelation is fully described in the Target novelisation, where Nefred seats himself in a special chair that descends a smooth-walled shaft into a "bio-link storage chamber" holding a data terminal: "sensory devices implanted in the chair were at that very moment transferring every detail about his physical and mental

make-up to the security computer which operated the terminal – a computer kept separate from all others on the starliner." With

Nefred's status as First Decider confirmed, the files release their shocking secrets...

The Book Room scene was new to the camera script. At rehearsal script stage, instead of Keara's father Login (George Baker) arriving to accept the post of Third Decider, Nefred and Garif went to speak to him in his passenger cabin quarters. There, they found the believed-bereaved Login "sitting on his bunk, head in hands, pensive, sad" – thinking, so the Target telling suggests, that if he'd been a "proper father" to Keara after her mother's death, she wouldn't have joined the Outlers.

In Smith's novelisation, 'Halrin' Login is deemed to be the Starliner's chief engineer.

Romana responded aggressively to the knife-wielding Outler's hostile takeover.

07m 10s Meanwhile, the three Outlers have compelled Adric to lead them back to the safety of the TARDIS. In the rehearsal script, Romana responded aggressively to the knife-wielding Outlers' hostile takeover. With Keara having pinned Romana's arms behind her back, Romana told Varsh that the Doctor was on his way back – "And he won't want to see any knives around." Tylos stepped forward to grab Romana's face, saying: "You obviously seem to think that this is some sort of game." Whereupon Romana bit his finger – "hard".

After collecting Tylos' knife from the floor, Romana looked at it "scornfully" and said, "I don't know what you hope to achieve with this – on the Tardis [sic]." A lost allusion, perhaps,

to the weapon-disarming state of "temporal grace" said to exist inside the TARDIS in Part Three of *The Hand of Fear* (1976)?

08m 21s Soon, the Doctor finds the TARDIS missing – but why go back to his ship at all? The reason was lost from the rehearsal script. Originally, after catching sight of the Marshwoman (sic), he'd tasted fog moisture gathered from his hair: "It has a tang, and he winces." Whereupon he mused: "I must get a sample of this back to the Tardis [sic]."



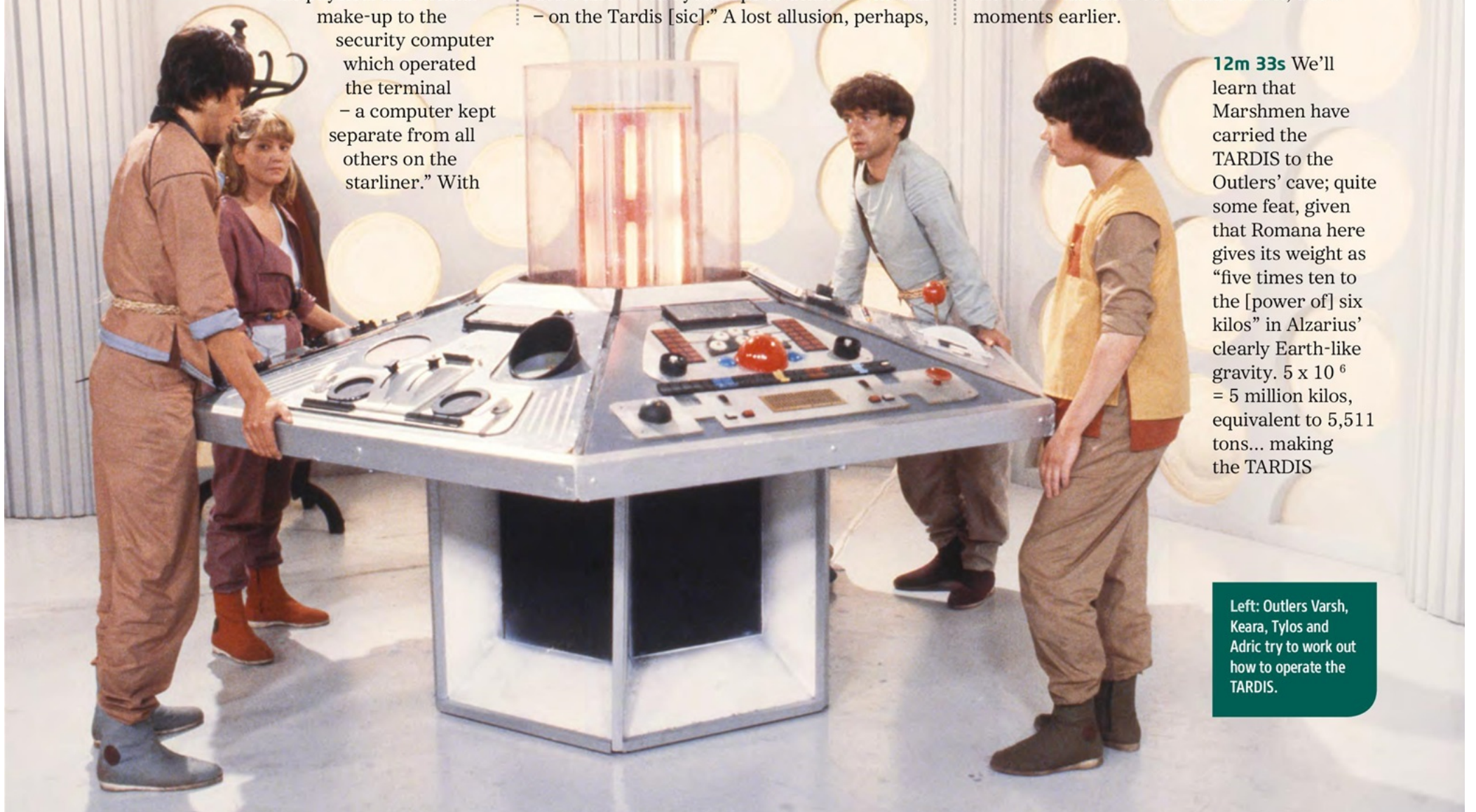
08m 49s So the Doctor goes to the Starliner – an element developed from Smith's original conception of a space freighter

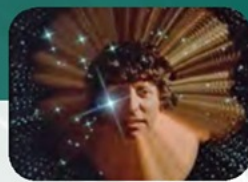
that crash-landed on Alzarius during the course of the story, after bypassing beacons placed to warn ships away from the planet. In that initial storyline, the Doctor and Fem helped the freighter crew – pilot Zefran Laramis, co-pilot Leora Bren and navigator Feeb Terstral – to source minerals from the mountains to replace their ship's blown power crystal. It seems not impossible that this trio was dropped to avoid duplicating the *Hydrax* triumvirate of captain Miles Sharkey, navigational officer Lauren MacMillan and science officer Anthony O'Connor in *State of Decay* (1980) – the Doctor's next adventure, although recorded before *Full Circle*.

10m 04s The Marshchild has followed the Doctor into the boarding area... but when it goes to pull the knife from the riverfruit on the Tally Man's desk, we see that the blade has mysteriously embedded itself deeper into the flesh than the Doctor had sunk it, a few moments earlier.

12m 33s We'll learn that Marshmen have carried the TARDIS to the Outlers' cave; quite some feat, given that Romana here gives its weight as "five times ten to the [power of] six kilos" in Alzarius' clearly Earth-like gravity. $5 \times 10^6 = 5 \text{ million kilos}$, equivalent to 5,511 tons... making the TARDIS

Left: Outlers Varsh, Keara, Tylos and Adric try to work out how to operate the TARDIS.





roughly half as heavy as the Eiffel Tower (approximately 10,100 tons). Either those Marshmen are stronger than they look, or Romana is disingenuously referring to the ship's internal dimension...

In that case, though, why is the control room shaken when the Marshmen transport it? *The Fact of Fiction* speculates that the TARDIS incorporates a feature whereby its interior simulates what's happening to its exterior – to warn its pilot in the event of its being hijacked, perhaps, since they'd be oblivious otherwise.



16m 33s K9 can be repaired, Romana will assure Adric – despite having had his head knocked off by a Marshman: “In fact,

we always seem to be repairing him.” After being trashed by the Ogri in *The Stones of Blood* (1978), for example, or contracting laryngitis in *Destiny of the Daleks* (1979), or chasing a beach ball into the English Channel in *The Leisure Hive* (1980).

The Marshmen stole the TARDIS in the storyline, too – in order to “worship” both it and K9! When they offered up Romana as a sacrifice, though: “K9 blasts at them. Romana escapes, but the Marshmen overpower K9.”

17m 37s Captured with the Marshchild, the Doctor has been brought before the Deciders. “Look, I’m sure this ceremonial’s all terribly impressive...” begins the Doctor, before Garif cuts him off. The rehearsal script had the Doctor continue: “... to the general public, but it’s beginning to get on my nerves. Can’t we go somewhere more intimate? Some little football pitch, perhaps?”

When the Doctor says that the citizens have been lied to about the toxicity of the mist, Login realises that Keara may still be alive. Originally, the Doctor remarked on how the authorities ruled by fear – “With the Deciders doing all the deciding.”



19m 55s The Marshmen had meant to use the TARDIS as a battering ram on the Starliner – but they’ve been scared off by

Alzarian arachnids. Giant spiders were found to be roaming the mountains in the storyline; spiders that eventually made their way aboard the crashed freighter...

“They’re only spiders,” Romana tells the Outlers – twice, the second time seemingly a dubbed-over repeat of the first.

After the Outlers retreat into the TARDIS, Adric shuts the door on Romana – then, extraordinarily, complains: “What are you doing? Romana’s out there! Open the door!”

Adric accidentally dematerialises the TARDIS, leaving Romana to be bitten by a spider hatching from a riverfruit!

PART THREE

FIRST BROADCAST: 8 November 1980



02m 44s Dexeter has the Marshchild sedated in the Science Unit, but taking tissue samples won’t help him research the creatures’ “psycho-dynamics”, says the Doctor – originally “psychokinetics”.

“Well – that’s life, Dexeter,” observes the Doctor, looking at the tissue sample under the microscope – which most contemporaneous viewers would probably have presumed was a deliberate allusion to a popular BBC magazine programme of the era.

04m 47s As Login leads the Doctor towards the boarding area, a voice can be heard over the Starliner’s PA system – that of director Peter Grimwade.

05m 56s The Doctor has agreed to help Login find Keara if he’ll help him find the TARDIS. Whereupon the TARDIS materialises... much more suddenly than usual.

In the rehearsal script, its arrival was heralded by the Doctor shushing Login with an upheld hand. “Can’t you hear it?” he asked. “What a lovely sound. Look out!” He dragged Login aside, and the ship appeared “On the spot where they were standing”.

We presume Romana set the co-ordinates for the Starliner **19m 11s** into Part Two – when Adric insisted, “You can’t take off from inside a cave!”



06m 49s Leaving the Outlers behind, the Doctor has entered the TARDIS, telling Adric that the chances of reversing a short trip

are remote. This is, of course, exactly what the ship’s fast return switch was designed to do – but perhaps the Doctor disengaged it after its sticky spring led him and his friends to the brink of disaster in *Inside the Spaceship* (1964). Perhaps, too, the fact that he couldn’t rely on it here is why he later re-engaged it – since it’ll be said to be “on” in *The Name of the Doctor* (2013).

“Still, here’s hopping,” jokes the Doctor – “In a desperate attempt to lighten the load of the guilt-ridden Adric,” according to stage directions.

07m 24s A single spider scuttles off when the Doctor and Adric recover the confused Romana from the cave. Not so in the novelisation – in which they surge towards the Doctor when he goes to collect K9’s body: “There were spiders crawling up the Doctor’s legs, and it was a continuing effort to shake them loose before they could sink their venom-loaded fangs into him...” When he finally picks up K9’s remains: “a spider emerged from the neck aperture, crawling out onto his hand. For an instant the Doctor knew total fear...”

09m 28s With the now-comatose Romana settled in her quarters, the Doctor declares his intention to get back to the Science Unit: “I want to put some of that spider tissue under →

CAVEMEN... FROM THE BLACK LAGOON?

Stage directions described the Marshmen as “horrible half-men/half-beasts” with “mud slithering down their faces” and “mouths gaping awfully” – “very tall, with a slight crouch, and with large, heavy eyebrows which cast shadows over their eyes”.

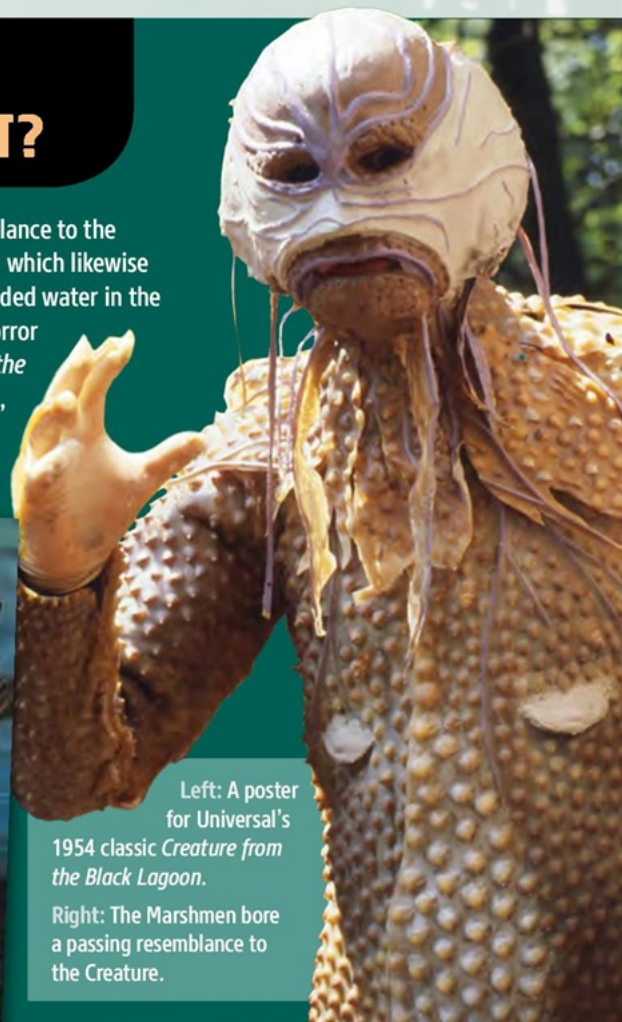
In the storyline they were “disfigured savages and psychopaths who want merely to kill”, and in DWM 432 Andrew Smith underlined how he’d imagined them as “cavemen types – not rubbery monsters”.

Rubbery monsters they became though, with the actors wearing adapted wetsuits in order to submerge themselves beneath Black Park Lake.

Their passing resemblance to the amphibious gill-man, which likewise rose from mist-shrouded water in the Universal Pictures horror show *Creature from the Black Lagoon* (1954), didn’t go unnoticed by the writer.



Left: A poster for Universal’s 1954 classic *Creature from the Black Lagoon*. Right: The Marshmen bore a passing resemblance to the Creature.



The Fact of Fiction

→ the microscope.” But when the TARDIS lands back in the boarding area (the Doctor having reactivated the fast return switch, perhaps?), he and Adric instead make their way to the Great Book Room. Why?

When Dexeter tries to vivisect the revived Marshchild's brain, the creature breaks free of its restraints... killing the scientist.



14m 25s The Marshchild dies when it smashes the screen to the Book Room, showing the Doctor – a considerable

change from the rehearsal script version. After throttling Lexeter (sic), the Marshwoman looked around the lab, “longing to kill or destroy” – then stalked towards a red metal box on one wall, marked ‘DANGER – HIGH VOLTAGE – EMERGENCY POWER SUPPLY’.

Ripping off the box’s cover, she caught sight of a “red solenoid” inside: “She snarls, grabs it, rips it out. As she does so, a blue aura glancingly appears around her.” As she screamed her “death-scream”, the scene cut to Romana’s quarters – where Romana convulsed and cried out piercingly.

Next, the Doctor sends Adric back to the TARDIS to “wait with Romana” – which begs the question, why have Adric follow him out of the TARDIS in the first place?



15m 55s Angrily, the Doctor exposes the Starliner’s hidden controls. “This ship could take off in half an hour if you had

a mind to it,” he tells Nefred and Garif. In the rehearsal script, he turned to Login and asked: “Why hasn’t the Starliner taken off? Because Nefred and Garif and doubtless many of the Deciders before them knew that to make an attempt to get to Teradon [sic] would mean to surrender their status and power.”

18m 04s Having learned the Deciders’ secret – that no one knows how to pilot the Starliner – the Doctor has gone to the Science Unit with Login, finding leucine, isoleucine and methionine in the spider’s innards. In humans,

these are three of the nine essential amino acids – ie, those that cannot be synthesised in the body and must be obtained in the diet. Actual science!

19m 38s Romana has gone from the TARDIS, leaving a trail of objects in her wake... including her (squashed) schoolgirl’s boater from *City of Death* (1979), which is picked up by Adric.

In the lower decks, Romana – now with strange veins on her face – opens an emergency escape hatch, and lets the Marshmen in...

PART FOUR FIRST BROADCAST: 15 November 1980



01m 45s Beside the open hatch, the Marsh Leader presses palms with Romana, seemingly in wordless communication –

another indication of the creatures’ telepathy, after Romana felt the Marshchild’s pain in the previous episode?

It’s another indication, too, of the fact that the Marshmen’s costumes end in cuffs, with rubber gloves on the actors’ hands – as is painfully obvious throughout.

02m 35s In the boarding area, Varsh and the Outlers find themselves surrounded by Marshmen – but why don’t they retreat inside the TARDIS? It’s right beside them, and the door is very clearly open.

03m 01s Tylos is grabbed by a Marshman when he goes back to rescue the yellow-overalled foreman of their maintenance crew – named ‘Lazris Rok’ in the Target telling.

04m 45s Having sent Varsh, Keara and Adric to the Science Unit, the Doctor finds Tylos’



corpse. Weirdly, though, someone’s pulled the TARDIS door a little closer to between scenes...



05m 21s Next, the Marsh Leader appears – and, having retrieved K9’s head from the end of the Leader’s club, the Doctor uses

it to mask his face, confusing the Marshmen. In studio, Tom Baker initially ad-libbed ‘woof woof’ noises too, according to Andrew Smith: “I was up in the gallery, and it was the only time I got angry... Peter Grimwade got angry as well. He ended up going down to the floor and having a word.”

06m 50s The Doctor pacifies the feral Romana by urging her to recall both K9 and the TARDIS – its door now visibly shut, unlike before.

Marshmen pour into the Great Book Room – mortally wounding Nefred.



09m 25s The Doctor orders Adric, Varsh and Keara to seal off the Science Unit – the only surviving portion of

a longer scene, recorded but cut for time. Returning to the unit, the Doctor recalled how Dexeter had hinted he was onto something... but, as the Doctor rooted through Dexeter’s things, Varsh complained that they couldn’t do anything useful in the lab. The Doctor disagreed: “Life isn’t all running up and down like demented whippets. Not for us or the Marshmen.” Then, after telling the others to lock and barricade the door, the Doctor found a bottle: “Reverse transcriptase! I thought so,” he declared. “There’s probably a centrifuge round here somewhere...”

As with mentions of cytogenetics, karyotypes and gel electrophoresis elsewhere in the Dexeter’s laboratory scenes, this was more actual science. A reverse transcriptase is an enzyme that generates complementary DNA from an RNA template – used by retroviruses, for example (ie, viruses that insert a copy of their own genome into the DNA of a host cell, thereby changing the host cell’s genome).

Presumably, then, the centrifuge will be used in the creation of the (also presumably) reverse transcriptase-reversing serum that Keara gives the Doctor to use on Romana at **10m 59s...**

“WHEN MISTFALL COMES...”



“When Mistfall comes/ The giants leave the swamp...” recites Keara, **12m 38s** into Part Two (a line not present at rehearsal script stage). In the Target novelisation, it’s said to be part of a rhyme that all citizens learn in childhood – one written by the tenth generation Starliner descendant Yanek Pitrus,

“one of the first and wisest of all Deciders”.

The full version, amusingly, concludes with an allusion to the story’s working title: “When Mistfall comes/The planet that has slept/Awakes, unleashing terror/Bringing death if you forget.”

Top: Romana has become infected by a Marsh Spider.

Left: Varsh and Keara recall the legend of Mistfall.



13m 07s “Avoid all contact,” urges the Doctor as Marshmen enter the Science Unit... and Matthew Waterhouse has to avoid walking into Camera 5 as its hood protrudes into shot!

13m 46s The Doctor and friends fend off the Marshmen by blasting them with “too rich” oxygen from convenient canisters – which, as directed, caused the creatures to “start to writhe and foam at the mouth”.



14m 04s The possessed Romana enters the Science Unit via a wall panel – but what’s she doing here? The last time we saw her, she was waiting by the TARDIS, seemingly pacified...

The discontinuity was created after an intervening scene was cut for time. After Login ordered bulkheads “closed on each end of this section” (at **10m 35s**), we were meant to cut back to the boarding area, where Romana realised she’d been sealed in behind those bulkheads: “Anger blazing in her eyes, she approaches a ventilation grill [sic]: and rips it out of its housing.”

FURTHER INFO

BLU-RAY

Doctor Who: The Collection – Season 18
COMPANY BBC Studios
YEAR 2019
AVAILABILITY Released
25 February 2019

DVD

Doctor Who: The E-Space Trilogy
COMPANY 2|entertain
YEAR 2009
AVAILABILITY Out now



VIDEO

Part of box set *Doctor Who: The E-Space Trilogy*
COMPANY BBC Video
YEAR 1997
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co Ltd/
Target Books
YEAR 1982
AUTHOR Andrew Smith
AVAILABILITY Out of print



AUDIO BOOK

COMPANY BBC Worldwide
YEAR 2015
READ BY Matthew Waterhouse and John Leeson
AVAILABILITY Out now



15m 50s The serum having restored Romana to her normal self, the scene cuts back to the boarding area, with Varsh and Adric using oxygen to fend off Marshmen coming through an open panel – presumably the same grill (sic) opened by Romana in the cut scene mentioned above.



18m 08s After Varsh is killed, Adric takes hold of his brother’s Outler belt – an action he’ll repeat when facing up to his own demise in Part Four of *Earthshock* (1982).

The Starliner is flooded with oxygen, forcing the Marshmen out before they can kill everyone aboard – as they did 40,000 generations ago, the Doctor tells Garif: “They’re your ancestors.”

19m 06s Exactly what happened at the time of the Starliner crash, all those centuries before, is detailed in the prologue to the Target novelisation. Hit by a meteor cluster, the Terradonian ship was forced down onto Alzarius – a mysterious planet where several survey teams had disappeared in the past, and

The Starliner is flooded with oxygen, forcing the Marshmen out before they can kill everyone aboard.

even unmanned satellites had been destroyed by whatever lurked in the mists. Seven days later, Commander-Designate Damyan Fenrik was alerted to reports of something moving in the fog, and became the first to die – “felled by a blow from a scaly, clawed hand”.

20m 48s Adric sneaks into the TARDIS, leaving a working image translator as a gift... then pauses. His decision to stow away was anticipated in a scene dropped from the rehearsal script. While repairing K9, Romana told Adric that the TARDIS could take them to any planet in any star system. “You could even visit the other galaxy,” realised Adric. “There are more than just two, you know,” laughed Romana – but the reactivated K9 confirmed that “There are two galaxies in this universe, Mistress!”



21m 15s The Doctor and Romana have demonstrated the Starliner’s launch procedure to the two Deciders... and soon, it’ll take off. But where does it go? The answer is given in the audio sequel *Mistfall*: by unlucky chance, the Fifth Doctor (Peter Davison) returns to Alzarius 300 years after the events of *Full Circle*, and meets a scientific expedition from the planet New Alzarius – the thriving civilisation founded by former First Decider Login...

In the TARDIS, the Doctor confirms that his ship entered the Exo-space/time continuum via a Charged Vacuum Emboitment. They’re trapped in E-Space... unless they can find another CVE. DWM



Left: The Marshmen invade the Starliner, but are driven back by increased levels of oxygen in the air.



Audio Frequencies

Reviewed this issue

➤ *The Diary of River Song: Series Five*

(Featuring River Song and the Master)

RRP £23 (CD), £20 (download)

➤ *The Fourth Doctor Adventures: Series 8*

– *The Syndicate Master Plan: Volume 1*

(Featuring the Fourth Doctor and Ann Kelso)

RRP £25 (CD), £20 (download)

➤ *Devil in the Mist*

(Featuring the Fifth Doctor, Tegan, Turlough and Kamelion)

RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com



ive series into Big Finish's *The Diary of River Song* range and it's only now that it's going fully 'Doctor-free'.

Yes, for the first time here, there's no Doctor for the bombastically haired professor to bounce off, flirt with or coo over. Instead, it's the Master who's the unique selling point of this fifth

run of River adventures. Or, more strictly, Masters, with four of the blighters turning up to make merry hell for the Doctor's missus.

"While I've had the common decency to try and meet the Doctor in chronological order," Missy tells River Song in the first story, "you've been bouncing up and down his time stream willy-nilly." As River has, it seems, with the Master. Each of the four stories here takes place in a very different time in River Song's life, and a very different time in the Master's.

Jonathan Morris' *The Bekdel Test* introduces Missy to the rich Big Finish universe, with the Master's most recent incarnation arriving at a newly built, and supposedly impregnable, prison – one to which River has also just been brought. The danger here, of course, is that these two characters might cancel each other out, because, on the page, they have their similarities. They're both a bit minxy and flirtatious and not exactly running short on self-confidence. But, in fact, it's a peppy ping-pong match of who can outsmart and out-quip the other. "I know who you are," River tells Missy, after mistaking her for – in

order – the Rani and the Monk. "You used to call yourself the Master... to compensate for something probably."

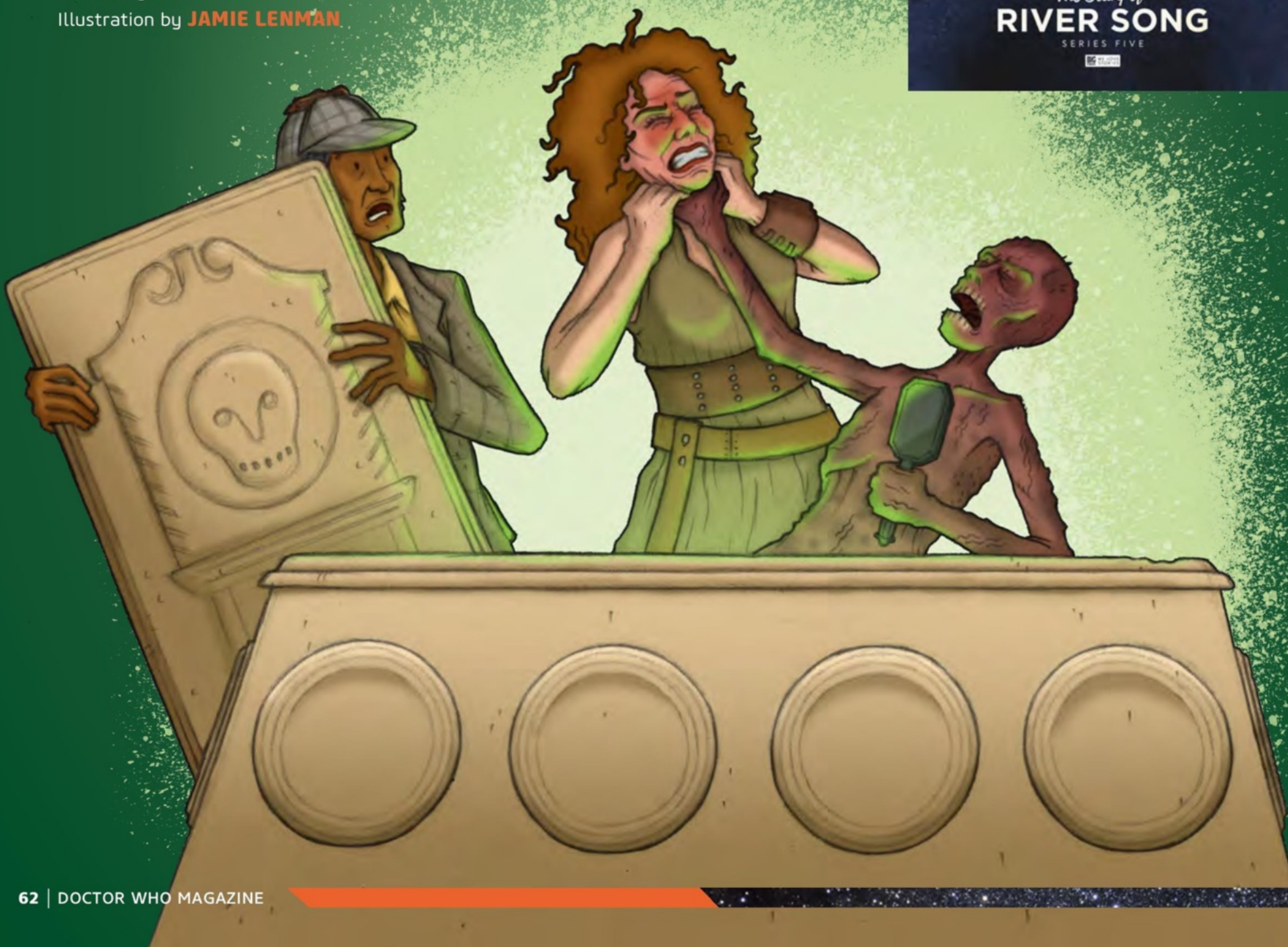
On TV, the brush strokes of Steven Moffat ran thick in both characters, and Morris does a fine job of pastiching the former showrunner's rat-a-tat, marinated-in-irony dialogue. Even the title, a play on the Bechdel test, which a film or TV show passes if it has at least two women talking to each other about something other than a man, is one that Moffat might well have applauded for its sheer cheekiness. In this one, Missy and River *do* eventually settle down to confab about more than just the Doctor – so, yes, *The Bekdel Test* does indeed pass the Bechdel test.

Taking place further in River's timeline, but long before in Missy's, is *Animal Instinct*, which sees River run into Geoffrey Beevers' Keeper of Traken Master. Roy Gill's story



Review by **STEVE O'BRIEN**

Illustration by **JAMIE LENMAN**



begins impressively, with River excitedly excavating a tomb, expecting to find the Doctor but discovering instead the charred, blackened figure of the Master in all his final-regeneration ickiness. Trouble is, this iteration of the Master proves an awkward match for River Song, one defiantly old-fashioned, the other ostentatiously contemporary. “Ooh, proper old-school villainy,” River remarks at one point, as if saying it out loud might mitigate the boo-hiss theatrics, but after the fizz and flirtation of the Missy meet-up, this incarnation of the Master seems disappointingly depthless.

The Master has, over time, demonstrated an exasperating ability to cheat certain death, and it’s part of the language of the show that we’re rarely told how he keeps bouncing back. So Eddie Robson, in the third story here, *The Lifeboat and the Deathboat*, is rather cocking a snook at convention by laying out in detail how exactly the Master of the 1996 TV Movie survived after being sucked into the Eye of Harmony.

It’s a good thing he did, because, for all the noise about the return of Missy in this release, let’s not overlook the fact that this is the Big Finish bow for Eric Roberts too, revisiting the role of the Master for the first time in 23 years. But while *The Lifeboat and the Deathboat* gives him a fair bit to do, he’s only the Master, in all his wicked, unmasked glory, for a portion of it, as Robson has him initially masquerading as an evolutionary botanist named Daniel, complete with a stropmy daughter straight out of an 80s teen drama.

Roberts’ winningly hammy turn in the TV Movie acted very much as the gangplank between the suave, moustache-twirling villainy of the old Masters and their fruitier, quippier, more psycho-crazed successors, and he slips back into the role like he last played it yesterday. Let’s hope this return isn’t a one-off.

If Eric Roberts is all over *The Lifeboat and the Deathboat*, Scott Handcock’s *Concealed Weapon* is canny enough to keep its Master in the shadows until the right time. Like the best bogeymen, the Master is often scarier and more impactful in daintier doses. Shine too strong a light on him and you’re in danger of revealing too much, of almost humanising him. Derek Jacobi’s War Master doesn’t show up until around the halfway point here, but that gives River more room to shine, even if she does spend most of that first half-hour fired up in the belief that the Doctor’s about to breeze in.

Though this is a Doctor-free set of stories, the husband of River Song casts a deep shadow over much of what goes on here. If she’s not expecting him, she’s chattering about him, or pining for him, in a way that



Planet of the Drashigs is a satisfyingly grisly B-movie horror which manages to put the scares back into these Pertwee-era carnivores.

the Doctor never does, it seems, about River. It’s time, surely, that *The Diary of River Song* series did away with the headline-seizing guest spots and let her flower a bit more on her own.

It’s seven years now since Tom Baker made his Big Finish debut and, due to the fact that two of his leading ladies are now no longer with us, a fair chunk of his assignments have buddied him up with Leela. But with Louise Jameson otherwise engaged for much of last year, it was decided to cook up a fresh companion for Series 8, which – continuity hounds note – fits snugly between 1978’s *The Invasion of Time* and *The Ribos Operation*.

Above: The TARDIS takes Ann Kelso (Jane Slavin) and the Doctor (Tom Baker) to the *Planet of the Drashigs*.
Art by Anthony Lamb.

Left: The Doctor in *The Invasion of Time* (1978), the story which immediately precedes these new adventures.

The opening story, Andrew Smith’s *The Sinestran Kill*, takes the Doctor to 1978 London. With its witness-protection storyline (the intended murder victim was sent to Earth under an alias) and its cast of cor-blimey gangsters, it plays more like an episode of *The Sweeney* than Graham Williams-era *Who*. That’s not a bad thing, though, and you can almost sense the 16mm film grain on this rather splendid yarn, which introduces Jane Slavin’s WPC Ann Kelso to the TARDIS. She’s more Sarah Jane Smith than Leela or Romana, a keen-brained policewoman who, in a different era, would’ve shot up the ranks. But, this being 1978, she’s simply a beat cop. “You’re practical and open-minded,” the Doctor tells her, and you feel it’s almost a relief for him to have met someone for whom he doesn’t have to play teacher.

The Sinestran Kill promises to set up a story arc as the Doctor and Ann set out to find out more about intergalactic mobsters the Sinestran Syndicate, yet the next two stories mostly forget about it. Still, Phil Mulryne’s *Planet of the Drashigs* is a satisfyingly grisly B-movie horror which manages to put the scares back into these Pertwee-era carnivores. The Third Doctor would often talk up the Drashigs as the most ferocious creatures in

the universe, but the special effects limitations of the time made them look more like huffy sock puppets than the galaxy’s deadliest predators. Mulryne’s story has them running amok in an alien safari park, showing how ripe the Drashigs are for a proper 21st-century makeover.

It’s back to Earth for ‘celebrity historical’ *The Enchantress of Numbers*, which puts the Doctor in the same room as one of the sharpest science minds of all time. Ada →



Reviews

→ Lovelace – the mother, it's said, of modern computing, and first daughter of the roguish Lord Byron – remains a fascinating and under-celebrated figure, yet Simon Barnard and Paul Morris' script does fair justice to her. A big tick also for making clever use of medieval plague doctors, figures that, even today, remain somehow more chilling than an army of Daleks.

The final story here, *The False Guardian*, finds the Doctor and Ann back on the trail of the Sinestran Syndicate, leading them to a planet where they find themselves attacked by Varga plants, lethal cacti normally native to Skaro. Which all suggests that the Daleks are but a cliffhanger away, but it ain't Skaro, it's Kembel. ("OMG! The jungle planet from *The Daleks' Master Plan*!" I may have screamed.) In fact, you're going to need some deep knowledge of the Hartnell-era 12-parter to get the best out of this one. When a voice at the end of Part One says "I, of course, am Mavic Chen", it looks like the traitorous former Guardian of the Solar System somehow survived his extermination at the end of that story. Except it's not him, just some poor delusional sap enjoying a bit of (obviously much-needed) pampering at a top-end R&R spa. When it comes, however, to the big reveal at the end of the story – well, never has a relative of a little-known character warranted such a dramatic cliffhanger. But then this could very well be *Doctor Who*'s first ironic cliffhanger... We await Volume 2 with bated breath.



Plaudits to Culshaw and Scott for crafting a proper character for Kamelion from pretty much nothing.

We won't give away which character it is that says "In the name of [NAME REDACTED], die, Doctor!" at the episode's end, but we can say he's played by Jon Culshaw, who also pops up in the Fifth Doctor story *Devil in the Mist* as – drum roll – the new Kamelion. Yes, the impressionist-from-the-telly who can faultlessly mimic Robbie Williams, Russell Crowe and Barack Obama can now add the late Gerald Flood to his vast repertoire of celebrity voices.

On TV, Kamelion joined Team TARDIS 1983 in *The King's Demons* before promptly disappearing for five stories, as if the Doctor, Tegan and Turlough had just left him in an airing cupboard all that time. But Cavan Scott's

breathless four-parter explores how Kamelion coming on board would have warped that particular dynamic. Plaudits especially to Janet Fielding, who, as Tegan, has the most to do here, struggling with her distrust and hostility towards her newest teammate, and also to Culshaw and Scott for crafting a proper character for Kamelion from pretty much nothing.

"Unexpected as it may be, I do have a mind of my own," he told the Doctor in his first TV story.

Thirty-six years on, we're finally getting to hear it. **DWM**



Left: The Doctor's robot companion Kamelion, as seen in *Planet of Fire* (1984).

Bottom: Artwork from the title page of the *Dalek Annual* 1978.

Talking Book

→ The Dalek Audio Annual

Written by Terry Nation
Read by Nicholas Briggs, Louise Jameson, Matthew Waterhouse
RRP £13.25 (CD)

Available from BBC Audio

It's easy to dismiss *The Dalek Audio Annual* as merely an exercise in nostalgia. True, fans of a certain age will recall the pleasures of the four *Dalek Annuals* released by World Distributors between 1976 and 1979 with misty-eyed fondness, but the stories included on this audio collection are exciting sci-fi adventures in their own right.

Five stories of Skaro's worst, taken from the 1976 and 1977 annuals, are given voice by TV Dalek voice artist Nicholas Briggs and companion actors

Louise Jameson (Leela) and Matthew Waterhouse (Adric). All three bring a pleasing and pitch-perfect earnestness to their readings of what are essentially war stories, featuring the Anti-Dalek Force and its leading heroes Joel Shaw, Reb Shavron and the robotic Mark Seven. Briggs, especially, brings a war-correspondent gravitas to his readings of *Terror Task Force* (which gives an origin story for the ADF) and *Report from an Unknown Planet*,

with Jameson finding the same level in *Exterminate! Exterminate! Exterminate!* and *The Doomsday Machine*. The ADF take a break in *Timechase*, a *Boy's Own* time-travel tale which Waterhouse imbues with tension and pace.

Between each story are special features taken from the annuals that add texture to the fiction – a technical assessment of Mark Seven's abilities, a look at *The Dark Side*

of Skaro and an Earth/Dalek timeline that ends on a deeply sinister note.

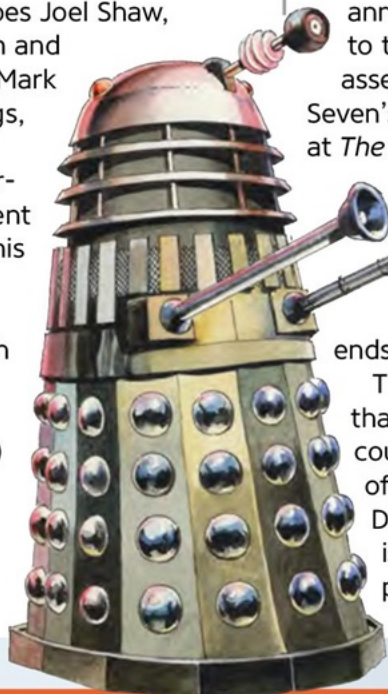
There's a sense throughout that the exploits of the ADF could have formed the basis of Terry Nation's proposed Dalek TV series, and this is where the beautifully pitched sound design



gives further depth.

Having Briggs on Dalek voicing duties together with screen *Doctor Who*-accurate sound effects (including Dalek guns and alert klaxons) adds a sheen of authenticity that completes the package.

This is a great piece of work from BBC Audio, and with stories still to be plundered from the 1978 and 1979 *Dalek Annuals* it's to be hoped this isn't the final audio outing for the ADF. **MARK WRIGHT**



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Combat Magicks Molten Heart



Books

COMBAT MAGICKS

BBC BOOKS

RRP £7.99

WRITTEN BY Steve Cole

MOLTEN HEART

BBC BOOKS RRP £7.99

WRITTEN BY Una McCormack

It's always intriguing when *Doctor Who* adventures are set during historical events that haven't entered the popular imagination. While Attila the Hun is a familiar name, less well known is the great Roman general Flavius Aetius and his part in the Battle of the Catalaunian Plains, one of the Western Roman Empire's last gasps of military greatness. It's this battle that's the backdrop for Steve Cole's *Combat Magicks*.

The Doctor and her friends arrive in Gaul as the Roman and Hunnic Empires are about to clash. However, Team TARDIS is quickly split up in one of the novel's viscerally chilling scenes: a mass of zombie crows descends and tries to peck them to death. After they escape the attack, Graham and Ryan fall in with the Romans, while the Doctor and Yaz

are recruited by Attila to provide magic for his army. It soon becomes clear that both the Huns and the Romans are being assisted by witches who bring soldiers back from the dead to fight again.

While the Doctor and Yaz get a few moments of warm camaraderie, the story is most engaging when Attila is in the room. He's larger than life without falling into caricature; arrogant and cunning, but with no partiality for needless violence. His culture is savage by our standards, but that doesn't negate his ability to reason, and he has a wonderfully practical attitude towards magic.

General Aetius doesn't have Attila's presence or charm, but the Romans do have the wonderful Licinia on their side. In an inspired move, Cole has created the Legion of Smoke, essentially a Roman *X-Files* team. They track down the alien or supernatural being and keep it safe from the general public, and Licinia is their Agent Scully. The real joy is seeing the Roman attitude towards the unknown and unexplained, not when it's a revelation to them, but when dealing with it is their job. And though the Legion of Smoke isn't savvy enough to know how to deal with the witches, they're investigating them as best they can.

The witches themselves are wonderfully unsettling antagonists. Descriptions of their appearance are both imaginative and grotesque – you may feel a shiver down your spine – and their sudden, jarring movements evoke the motion of supernatural creatures in many a horror film. With powers as terrifying as theirs, these witches are worthy foes for the Doctor.

Combat Magicks is smart, engaging and brutal, with great ideas and evocative



historical detail. It's the darkest of the Thirteenth Doctor novels so far but it never forgets that there's always hope.

From a world at war to a world where not very much is happening at all. Una McCormack's *Molten Heart* opens with an almost Douglas Adams-esque description of a very nice, very uninteresting planet. But that's only on the surface, for the TARDIS has arrived in the world below, where a civilisation of people made out of rock is on the brink of collapse.

The Doctor has encountered rock-like aliens before, of course. The Ogri, the Pyroviles and Eldrad, for example, were antagonistic and not terribly keen on being friends with our heroes. But here there's a whole civilisation of rather nice rocks who have their society's best interests at heart. Instead, the enemy is fear, and succumbing to the impulse of pretending



Far left: An engraving depicting Attila the Hun, one of the main characters in Steve Cole's *Combat Magicks*.

Left: In *Combat Magicks* Team TARDIS, including Yaz (Mandip Gill), the Doctor (Jodie Whittaker) and Ryan (Tosin Cole), faces a supernatural menace.



There are no dull caves here, but a seething ecosystem of shining gems, seas of white-hot magma, ruby rats and lava sharks.

everything's OK and hoping the bad thing goes away. It's a straightforward engagement with climate change and the destructiveness of corporate greed.

The strength of *Molten Heart* lies in its world-building. The underground domain of Adamantine is brought to life with vibrant, tactile imagery. There are no dull caves here, but a seething ecosystem of shining gems, seas of white-hot magma, ruby rats and lava sharks. There's a satisfyingly First Doctor-era feel to the explorations of this wonderland, but with a fairy-tale texture: the Doctor and Ryan follow coded breadcrumbs through a mysterious forest, secrets are discovered in what looks like a wizard's study, and the heart of Adamantine civilisation is a crystal city.

As in the other Thirteenth Doctor novels, Yaz has the opportunity to shine. She's the one asking the pertinent questions and quickly catching on to the Doctor's way of thinking – so much so that, in one scene, the two of them are able to have a conversation across a lava flow, communicating entirely with hand gestures. The most charming moment of the story, however, belongs to Ryan as he shoots down unmanned satellites while humming the *Star Wars* theme.

Molten Heart exudes charm and warmth, wrapped up in a compelling depiction of an alien civilisation. It's a comforting read for anyone already missing Series 11.

LIZBETH MYLES

Above left: Previous rock-based creatures encountered by the Doctor include the Ogri from *The Stones of Blood* (1978)...

Above centre: ... and Eldrad (Stephen Thorne) from *The Hand of Fear* (1976).

Right: Una McCormack's book has memorable moments for Ryan and Yaz.



Reviews

TV Soundtracks

➤ *Doctor Who: The Five Doctors*

Composer Peter Howell

RRP £8.99 (CD/download), £24.99 (vinyl)

➤ *Doctor Who: The Invasion*

Composer Don Harper

RRP £8.99 (CD/download), £18.99 (vinyl)

➤ *Class*

Composer Blair Mowat

RRP £8.99 (CD/download), £10.99 (CD + bonus CD with 46 extra tracks), £40 (limited edition vinyl), £42 (limited edition vinyl + bonus CD with 46 extra tracks)

➤ *Doctor Who: Series 11*

Composer Segun Akinola

RRP £10 (CD), £11.99 (download)

All titles available from silvascreen.com

Back in *Doctor Who Magazine* issue 113, a reader's letter prompted the Q&A page *Matrix Data Bank* to ask why the special version of the theme music from *The Five Doctors* (1983) – combining the Delia Derbyshire and Peter Howell arrangements – hadn't been given a commercial release. All these years later, it finally has pride of place on one of four new *Doctor Who* CDs from Silva Screen.

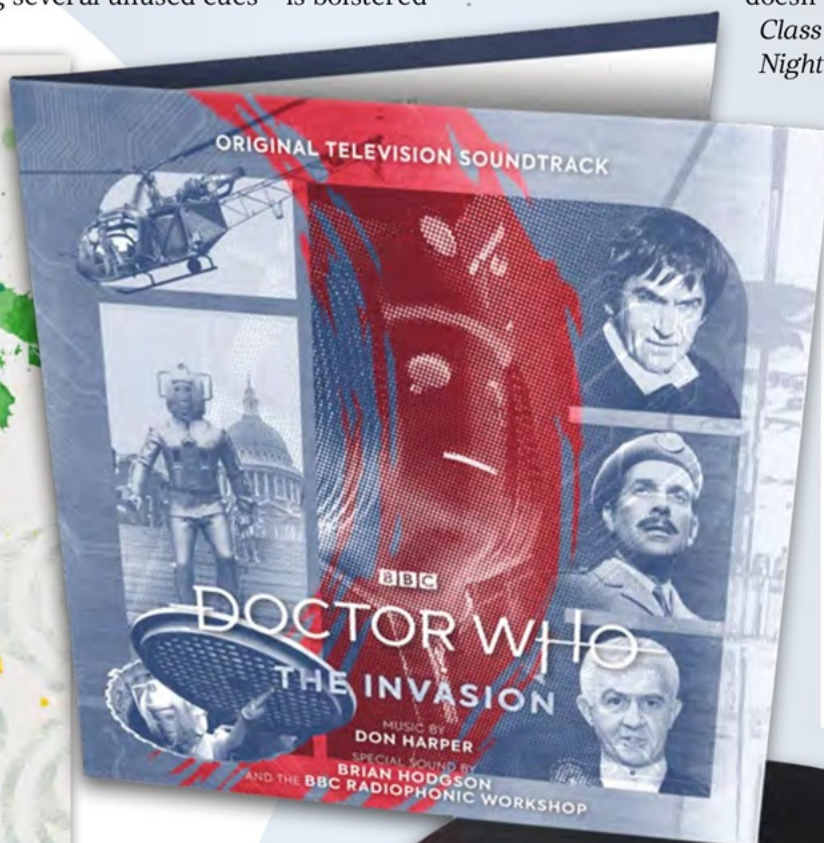
Although extracts have been available before, this is the first full release for Peter Howell's *Five Doctors* score. Though short on Howell's usual flair for melody and structure, it's an action-packed soundtrack for an action-packed story and features plenty of much-loved cues, among them *New Console*. There are possibly a few too many appearances by the Horn of Rassilon, but this is given welcome context by the lively sleeve notes, which also explain how the score used everything from a top-of-the-range Fairlight sampler to a wastepaper basket.

In one of the most comprehensive *Doctor Who* soundtrack releases, this album also includes Howell's overhaul of the entire score for the 1995 Special Edition of *The Five Doctors*, a suite of sound effects, and even the additional cues for the unlikely scenes that acted as 'cliffhangers' when the special was repeated as a four-part story in 1984.

Composer Don Harper once recorded a bizarre version of the *Doctor Who* theme to showcase his signature instrument, the electric violin. There's nothing quite so outlandish on his score for *The Invasion* (1968). Clearly inspired by John Barry's soundtracks for Cold War thrillers like *The Ipcress File* (1965), it's an enjoyably of-its-time collision of jazzy touches and Eastern European folk instruments; indeed, it appears that the sessions featured John Barry's regular cimbalom player John Leach, whose work will be familiar from the theme to the BBC1 quiz show *Ask the Family*. Harper's original music – including several unused cues – is bolstered

by muzak provided by John Baker of the BBC Radiophonic Workshop (originally composed for a 1965 episode of BBC2's sci-fi anthology *Out of the Unknown*) and Brian Hodgson's sound effects. Harper later reworked some of his music for *The Invasion* for a De Wolfe library music album; it's a shame he wasn't given the opportunity to do this as a full album in the style of John Barry, as this soundtrack would now be more highly regarded.

One of the highlights of the 2016 spin-off series *Class* was Blair Mowat's inventive score. Collected across two discs, it goes way beyond the Michael Nyman-inspired sounds you might be expecting, incorporating liberal helpings of white noise, screeching guitars, analogue synths, atonal orchestral breaks (played by top classical soloists) and throbbing effects that make it feel as though the music is in danger of blowing apart your headphones. This set doesn't include the actual *Class* theme song, *Up All Night* by Alex Clare, but



Above: Richard Hurndall, Peter Davison, Jon Pertwee and Patrick Troughton as the Doctor in *The Five Doctors* (1983).

Far left: The sleeve design for the soundtrack release of *The Five Doctors*. Cover art by Clayton Hickman.

Left and below: The vinyl edition of *The Invasion* soundtrack. Cover art by Clayton Hickman.



Far left: The CD cover of the *Class* soundtrack.
Left: The two-disc coloured vinyl release of the *Class* soundtrack features unique cover art.
Below left: Composer Segun Akinola.
Below right: The digipack CD version of the Series 11 soundtrack.

there are plenty of highlights, not least the eerie Spaghetti Western pastiche *Once Upon a Time in the Class*. Also included is *The Lost*, a song performed in the final episode by cast member Sophie Hopkins; this haunting and swaggering folk ballad wouldn't have sounded out of place on a Sandy Denny album and is arguably worth the RRP all on its own. If you missed *Class* and are wondering whether you should give it a try, the soundtrack will do a good deal to convince you.

Bringing us right up to date, Segun Akinola's score from Series 11 of *Doctor Who* employs many of the same devices as the *Class* soundtrack, notably in the inventive reworking of the main theme. Arranged in a coherent

sequence rather than in order of on-screen appearance, the album works well as ambient background music in a way no *Doctor Who* soundtrack collection has before, although there are still standout tracks worthy of an individual listen, including the tense and insistent *Three Suns*, the kaleidoscopic *Tsuranga* and the laid-back groove of *Fishing Take Down*. As a whole it's possibly more subtle and atmospheric than listeners will be used to from previous *Doctor Who* soundtrack albums, and at certain points it's essentially well-organised noise rather than 'music' in the accepted sense. But *Doctor Who* has always taken risks with new

and forward-looking music and this is an experiment that has very definitely paid off.

The Series 11 soundtrack and *The Five Doctors* both hinge on versions of the *Doctor Who* theme combining elements of Delia Derbyshire's original 1963 arrangement with new and up-to-the-minute sounds. Looking to the past to forge ahead in fresh directions is, of course, exactly what *Doctor Who* music has so often done – and, across these four releases, you'll find plenty of evidence of that.

TIM WORTHINGTON

As a whole it's probably more subtle and atmospheric than most listeners are used to from previous *Doctor Who* soundtrack albums.



Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the DWM website and follow the links: doctorwhomagazine.com/competitions

Do you know your Maddox from your Morax? Then why not try this puzzle?

RESOLUTION BLU-RAY

The New Year's Day Special *Resolution*, written by Chris Chibnall and directed by Wayne Yip, is available on DVD and Blu-ray in February.

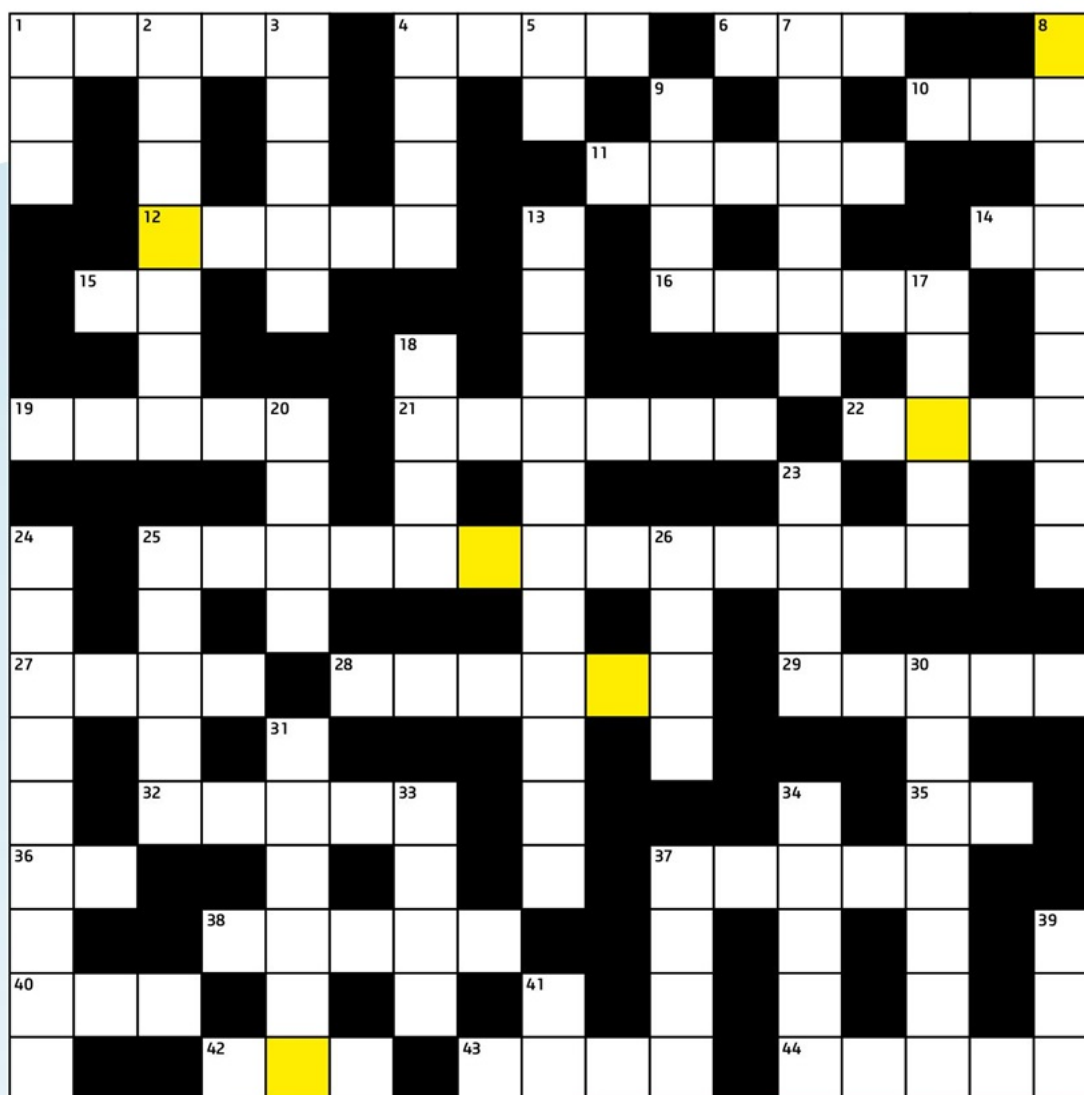
In *Resolution* the Doctor (Jodie Whittaker) and her friends Graham (Bradley Walsh), Ryan (Tosin Cole) and Yaz (Mandip Gill) discover that a member of the most dangerous species in the universe has been buried on Earth since the ninth century. In the present day, this ancient evil threatens to take the entire planet under its control. It's up to Team TARDIS – along with Lin (Charlotte Ritchie), Mitch (Nikesh Patel) and Aaron (Daniel Adegboyega) – to stand in its way.

The DVD/Blu-ray includes the following special features: *Series 11 Look Back*, *Resolution – Behind the Scenes*, *A Dalek Re-formed* and *Closer Look* featurettes. *Resolution* will be available

from 18 February, RRP £20.42 on DVD and £25.52 on Blu-ray. DWM has FIVE copies of the Blu-ray to give away to lucky readers who successfully rearrange the letters in the yellow squares of the crossword puzzle to form the surname of a *Doctor Who* writer.



DWM CROSSWORD



ACROSS

- 1 (and 32 Across) Type of Dalek that arrived on Earth in the 9th century (5,5)
- 4 (and 3 Down) The second editor of DWM (4,5)
- 6 (and 10 Across) A woman in the virtual life experienced by Donna in the Library (3,3)
- 10 See 6 Across
- 11 One of Rorvik's crew (5)
- 12 One of the Consuls of Traken (5)
- 14 _ Oak, Sin or Popplewick, for example (2)
- 15 Tigellan deity (2)
- 16 Achilles, for example (5)
- 19 One of the Doctor's companions (5)
- 21 A passenger on the Number 200 bus (6)
- 22 _ _ _ _ _ Russian officer killed by the Monks (4)
- 25 She played Minnie Hooper (4,9)
- 27 The Long _ _ _ part of the ceremony on Akhaten (4)
- 28 He pretended to be the Doctor (6)
- 29 (and 25 Down) The Director of Euro Sea Gas (5)
- 32 See 1 Across
- 35 Andinio and Delph (2)
- 36 Production code of *The Savages* (1,1)
- 37 Vespiform's method of attack (5)

38 The _ _ _ of the World (5)

- 40 One of the Doctor's companions (3)
- 42 A Dalek that visited Manhattan in the 1930s (3)
- 43 Queen Thalira's champion (4)
- 44 Ryan's dad (5)

DOWN

- 1 _ _ _ eye – condition that afflicts the Ood (3)
- 2 (and 33 Down) When might you meet Cybermen? (7,4)
- 3 See 4 Across
- 4 Catkind snared by the God Complex (4)
- 5 Organisation that summoned the Doctor to the pyramid at the end of the world (1,1)
- 7 Vorus' *Skystriker*, for example (6)
- 8 Device used by 44 Across to attack 1/32 Across (9)
- 9 Showman who visited Inter Minor (4)
- 13 Location that part of 1/32 Across ended up in (5,6)
- 17 An alias of the Master (5)
- 18 Weather used by the Great Intelligence (4)
- 20 The Stenza were conquerors of the _ _ _ Systems (4)
- 23 _ _ _ TARDIS: the Thirteenth Doctor's crew (4)
- 24 Condition that afflicts Ryan Sinclair (9)
- 25 See 29 Across

- 26 Customs officer aboard the *Empress* (4)
- 30 He formed an alliance with 28 Across (7)
- 31 A Zygon (6)
- 33 See 2 Down
- 34 Natives of Deva Loka (5)
- 37 A Sontaran (4)
- 39 She was possessed by 1/32 Across (3)
- 41 He was killed by the Boneless (2)

ANSWERS NEXT ISSUE



◀ LAST ISSUE'S SOLUTION

LAST ISSUE'S PRIZE WORD: NORWAY



THE DALEKS' MASTER PLAN VINYL

The narrated full-cast TV soundtrack of 1965-66's 12-part serial *The Daleks' Master Plan*, starring William Hartnell as the First Doctor, is released as a lavish box set by Demon Records in February. Linking narration is provided by Peter Purves (who played the Doctor's companion Steven Taylor) and the cast includes Kevin Stoney, Nicholas Courtney, Jean Marsh and Peter Butterworth.



The soundtrack is presented across seven 180-gram heavyweight translucent blue records. An Amazon-exclusive edition of the set will be pressed on splatter vinyl. The 'prelude' episode, *Mission to the Unknown*, is also included, on a single-sided disc with an etched reverse that features either a Dalek (standard edition) or the TARDIS (Amazon-exclusive edition).

The Daleks' Master Plan will be released on 15 February, RRP £99.99. Thanks to Demon we've got **TWO** copies of the blue-vinyl box set to give away. If you'd like a chance of winning one, correctly answer the following question:

What is the name of the character played by Kevin Stoney in *The Daleks' Master Plan*?

A Mavic Chen B Magic Chinn C Majikthise

MISSY: SERIES ONE CD BOX SET

New from Big Finish is *Missy: Series One*, a box set of four audio adventures that reveal what Missy gets up to when the Doctor isn't around.

A Spoonful of Mayhem, by Roy Gill, is set in Victorian London, where Missy is forced to take on governess duties. But she has another scheme in mind...

John Dorney's *Divorced, Beheaded, Regenerated* sees Missy arrive in Tudor England. King Henry VIII is on the throne – but Missy wants to be Queen.

The Broken Clock is written by Nev Fountain. Detective Joe Lynwood is hunting the most impossible killer of his career. Luckily, DI Missy Masters from Scotland Yard is here to help...

Finally, in Jonathan Morris' *The Belly of the Beast* Missy's scheme for universal domination nears completion. All she must do is subjugate one little planet and bend the inhabitants to her will.

Missy: Series One stars Michelle Gomez as Missy and is available this month from bigfinish.com priced £23 on CD or £20 to download. We've got **FIVE** copies of the CD to give away. For a chance to win one, correctly answer the following question:



Missy is the female incarnation of which renegade Time Lord?

A The Monk B The Master C The Doctor

THE HITCHHIKER'S GUIDE TO THE GALAXY: TERTIARY PHASE VINYL

The *Hitchhiker's Guide to the Galaxy: Tertiary Phase* is available now on 180g heavyweight green vinyl from Demon Records.

Covering episodes 13 to 18 of Douglas Adams' seminal BBC radio series, the *Tertiary Phase* sees Arthur Dent and Ford Prefect hitch a lift on a sofa, moving away from prehistory and entering into a galactic quest involving Lord's Cricket Ground, deadly cricket bat-wielding robots, a spaceship that looks like an Italian bistro, a planet of sentient mattresses, a wretched soul who keeps being murdered and a giant spaceborne computer.

The three records are presented in illustrated wallets inside a rigid, bound 20-page book. A special edition, limited to 500 copies, includes a 12" x 12" print signed by director and co-producer Dirk Maggs.

The Hitchhiker's Guide to the Galaxy: Tertiary Phase is out now, RRP £65.99 on vinyl. We've got **TWO** copies of the limited edition to give away. Fancy having a go at winning one? Just answer this question:



Elements of the *Tertiary Phase* originally started as a pitch by Douglas Adams for a *Doctor Who* story. Under what name was that story novelised by James Goss in 2018?

A *Doctor Who and the Krikkitmen* B *Doctor Who and the Tennizmen* C *Doctor Who and the Footbawllers*

CLASSIC STILLS FINE ART PRINT

Classic Stills has produced a collection of official gallery-quality fine art prints of archive images from *Doctor Who*, including a publicity still from the 50th Anniversary Special *The Day of the Doctor* (2013).

The image features William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann, John Hurt, Christopher Eccleston, David Tennant and Matt Smith. A limited number of 100 framed and numbered prints are available, each presented with a unique certificate of authenticity. The photos are developed using the chromogenic print (C-print) process and presented on archival-quality paper. The prints are hand-framed in black wood, come with acid-free matting and hinging, and are protected by UV acrylic to prevent fading. Visit classicstills.com for more details of this print and other images available.

DWM has one 14 x 22" '50th Anniversary' print (RRP £249) to give away to a lucky reader. To be in the running, correctly answer this question:



What was the name of the Gallifreyan stasis cube landscape painting, as seen in *The Day of the Doctor*, depicting the fall of Arcadia?

A *The Fall of Arcadia* B *Gallifrey Falls No More* C *Gallifrey Stands*

TERMS AND CONDITIONS

The competitions open on Thursday 7 February 2019 and close at 23.59 on Wednesday 6 March 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED March

Written by **ALAN BARNES**,
adapted from the comic strips
by Pat Mills and John Wagner,
with art by Dave Gibbons.

STARRING

The Doctor **Tom Baker**
Sharon **Rhianne Starbuck**
Fudge/UNIT Corporal **Ben Hunter**
General Ironikus/Milkman **Brian Protheroe**
Juno/Magog **Christine Kavanagh**
Morris/Centurion **Joseph Kloska**
Vesuvius/Grubb/Overseer **Toby Longworth**
Adolphus Caesar **Luke Franks**
Babylon **Alistair Lock**
Doug/Barbarius/Alien Guard **Stephen Crane**
Viv/Commentator **Esther Hall**
The Meep/Meeps/Wrath Surgeon
Bethan Dixon Bate
Newsreader **Angela Rippon**
Inspector Zogroth/Bus Driver **David Schaal**
Sgt Zreeg/Councillor/UNIT Lieutenant
Chris Walker-Thompson
Mrs Higgins **Sian Reeves**

The Comic Strip Adaptations Volume 1

When *Doctor Who Magazine* launched almost 40 years ago (as *Doctor Who Weekly*), its comic strip was a revelation to young reader Alan Barnes – now a Big Finish scriptwriter.

“There were no *Doctor Who* novels or audios at the time,” he says. “There had been a comic strip in *TV Comic*, and in *TV Action + Countdown*, but for the most part they hadn’t been fantastic. They were two pages at best, and they’d be serialised over four weeks, so you wouldn’t get a story that was over eight pages all told. The companions in it were always wrong – Sarah never looked like

Sarah, the Brigadier never looked like the Brigadier. The only other place you could go for new *Doctor Who* stories was the Annuals, and frequently they were absolutely barking mad!

“So I think the *Doctor Who Weekly* strip was the first time someone translated *Doctor Who* into another medium and made it beautiful – as good as anything on the telly. They were certainly the best *Doctor Who* comic strips that had been done up to that point in terms of the characterisation, the depth of storytelling, and the texture and the feel of them.”

In March, Big Finish will release audio dramatisations of two early *DWM* strips, *Doctor Who and the Iron Legion* (1979)

Above: Will Brooks' cover art for *The Comic Strip Adaptations Volume 1* features the robot Vesuvius, General Ironikus, the Doctor (Tom Baker), Beep the Meep... and newsreader Angela Rippon!

and *Doctor Who and the Star Beast* (1980). Both feature the Fourth Doctor and have been adapted by Alan from Pat Mills' original scripts and Dave Gibbons' artwork.

"These are the 'big two' – if we only ever did two of them, people would be wanting us to do *The Iron Legion* and *The Star Beast* more than any other," says Alan. "*The Iron Legion* is basically a fantastic epic movie. It starts out with the invasion of an English village and ends up in an alternative-universe Rome! It's got this wonderful sweep to it, with all these crazy characters coming in, all of whom I desperately wanted to incarnate. There's Vesuvius, the historian robot, and Morris, the escaped galley slave. And General Ironicus, who's the main bad guy throughout – he's basically a robot Roman eagle. There was just so much richness in there, and there's so much fun to be had.

"*The Star Beast* has Beep the Meep," he continues, "and Beep the Meep, once encountered, is never forgotten! Again, the characters in *Star Beast* are incredibly real. Sharon and Fudge, who are the two kids, are like the Doctor's proxy assistants, and no one like them had ever been on television *Doctor Who*. It's so modern – they're like *Grange Hill* kids dumped into the *Doctor Who* universe – and you can have so much fun with them because they do have a reality to them."

The first step towards adapting the stories was to transcribe every word of the original comics. "They came out at 5000 words, almost exactly," says Alan. "Now, the average four-part audio story is 20,000 words, so obviously you're going to be building on things quite a bit. You're turning panels into scenes. But like I said, there's so much richness in the stories that it's no hardship. You're not padding anything out, because there's always another detail that you can find in the panels.

"For example, there are two characters running through *The Iron Legion* who are visible on the very, very first page of the very, very first episode – a bloke in pyjamas and a woman in a nightie, cowering from these Roman legionaries. I ran with them and gave them a character, so you've

now got new people running through the story and you can intercut between stuff. Even just looking at little details, I was picking up on names of oil companies in the chariot race and things like that. I promise you, everything's in there!"

The process required some reshuffling of the original plots, and a few inventions. "I had to build in a couple of characters," Alan explains. "For example, the Doctor is in virtually every panel of *The Iron Legion*, but it's not practical to have the Doctor in every single scene of a 100-minute audio, so obviously you needed to find some parallel plotlines running alongside the Doctor's. It's just about running things in tandem and making sure things intersect and intermingle. And you're doing it in such a way that it's building on the world, or shunting off bits of exposition into other storylines. But I honestly don't believe anyone will listen to it and think, 'Oh, this is full of new stuff!', because I don't think it is. It's all extrapolations from what's already there."

Both plays retain the energy and spirit of the **DWM** originals. "I think there's a sort of 'anything goes' feel about them," says Alan. "*Iron Legion* in particular is a vast movie – it's as if it's the BBC's answer to *Star Wars* or *Flash Gordon*, in a way. Towards the end, you've got giant marauding robot elephants as an incidental detail! It's just that sense of scale and sweep and... potential, I suppose. That's really what I wanted to capture."

"It's got this wonderful sweep to it with all these crazy characters coming in." ALAN BARNES



Above: The opening page of *Doctor Who and the Star Beast* (*Doctor Who Weekly* issue 19, 1980, art by Dave Gibbons).

Right from top: The opening page of *Doctor Who and the Iron Legion* (*Doctor Who Weekly* issue 1, 1979, art by Dave Gibbons); Izzy Sinclair in Part One of *Endgame* (*DWM* issue 244, 1996, art by Martin Geraghty); Sharon Davies; Beep the Meep.

Below: The cast and crew includes Rhianne Starbuck, Joseph Kloska, David Schaal, Bethan Dixon Bate, Jamie Anderson, Tom Baker, Nicholas Briggs, Chris Walker-Thompson, Ben Hunter and Alan Barnes.

COMIC STRIP CONNECTIONS



- *The Iron Legion* begins with robots attacking Stockbridge, an English town which became a **DWM** mainstay; later strips saw the Fifth, Eighth, Tenth and Twelfth Doctors visit, and long-running comics companion Izzy Sinclair was a resident. It's also been the setting for audio adventures, including a 2009 'Stockbridge trilogy' with the Fifth Doctor.



- Rhianne Starbuck appears in *The Star Beast* as Sharon Davies, a Yorkshire teenager who becomes the Doctor's full-time companion. Sharon was the first non-white character to fulfil that role in any medium, predating the arrival of Martha Jones in the TV series (2007) by more than two decades.



- *The Star Beast* also introduces Beep the Meep, a cute but monstrous criminal who returned in subsequent Fourth and Eighth Doctor comics. The character's audio debut, voiced by Toby Longworth, was in the Sixth Doctor audio *The Ratings War* (2002); Bethan Dixon Bate takes on the role here.



Coming Soon...

AUDIO DRAMA

The Eighth of March

Big Finish is marking this year's International Women's Day with a special anthology release. *The Eighth of March* contains four dramas celebrating female characters from throughout *Doctor Who* history, all written and directed by women.

The first is Lisa McMullin's *Emancipation*, which unites two of the Doctor's closest friends: Leela and River Song.

"There are similarities between them," Lisa points out. "They both love a weapon, which is quite unusual in *Doctor Who* – the Doctor is against the use of weapons and violence if he or she can possibly avoid it. So I thought the two of them would be quite interesting to pair up and send off on an adventure without the Doctor there to counter their tendencies."

They meet at a Galactic Heritage convention, which River is attending under a false identity. "She's passing herself off as a Gallifreyan representative, so Gallifrey get wind of this and send Leela off to find out who on earth is pretending to be Romana," says Lisa. "I like the ambiguity of River. I like the fact that you never know if she's up to mischief or if she's genuinely doing good. She's ostensibly out to foil a kidnapping, but you get the sense that she's possibly in it for some sort of ulterior motive."

"Leela is incredibly suspicious of River," Lisa adds. "She's passing herself off as Romana, so Leela thinks she can't possibly be up to any good. River spends much of the episode trying not to give away quite how she knows so much about Leela, but dropping in little interesting facts that the Doctor has told her. It's two women who start off mistrusting each other but gradually, over the course of the adventure, form quite a solid friendship as they save the day, nearly die, and all the usual stuff that goes on in these sorts of capers!"



BIG FINISH
RRP £25 (CD), £20 (download)
RELEASED March

Written by **LISA MCMULLIN, LIZZIE HOPLEY, GEMMA LANGFORD, SARAH GROCHALA**

STARRING

Ace **Sophie Aldred**
Bernice Summerfield **Lisa Bowerman**
Leela **Louise Jameson**
River Song **Alex Kingston**
Madame Vastra **Neve McIntosh**
Petronella Osgood **Ingrid Oliver**
Kate Stewart **Jemma Redgrave**
Jenny Flint **Catrin Stewart**
Josh Carter **James Joyce**
Jacqui McGee
Tracy Wiles

Lizzie Hopley's *The Big Blue Book* focuses on companions Ace and Bernice Summerfield, who have been left behind by the Seventh Doctor at a university in Liverpool.

"They're in the dark," Lizzie explains. "The Doctor has left them there in a kind of undercover capacity with neither of them knowing what they're supposed to be doing, just causing trouble in their own little way. They get this terrible quest thrust onto them where they have to solve this problem of disappearing students, and then teachers as well. The Doctor potentially might have left them to work this out for themselves, but there's a feeling at the beginning that they really are alone in it. I think messing around with the Doctor's responsibility – how much he knows or doesn't know – is always fun."

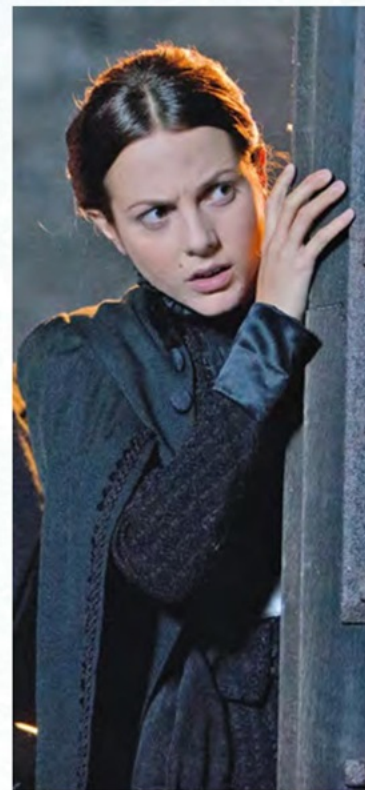
Lizzie wasn't familiar with Ace and Benny's relationship before being assigned the characters. "It was new to me, so looking back at the adventures they'd already had together was brilliant, because the dynamics between them work so well," she says. "The fact that there is a friction between Ace and Benny, albeit a fond one, led to some really sparky dialogue. I really like to pack in some humour alongside a more serious situation – treading that line's always interesting for me. However high the stakes are, I always think you can get a lot of humour and character in there. And of course, Benny and Ace are fantastic at that."

Silurian investigator Madame Vastra, her human wife Jenny and their Sontaran butler Strax – known to fans

Above: Characters that feature in *The Eighth of March* include Ace, Professor Bernice Summerfield, Jenny Flint, Madame Vastra, Kate Stewart, Petronella Osgood, River Song and Leela.

Below left: Alex Kingston and Louise Jameson reprise the roles of River Song and Leela respectively.

Below right: Jenny Flint (Catrin Stewart) in *The Snowmen* (2012).





as 'the Paternoster Gang' – are the focus of Gemma Langford's *Inside Every Warrior*. It's the characters' first audio appearance as a complete trio, ahead of a full spin-off series launching in June.

"I've thought they needed their own TV series, never mind audio, since I first saw them," says Gemma. "Apart from the fact that they're a beautiful bunch of characters, I was so excited about the LGBT aspect of it, and having beautiful, powerful characters that fit into that group. So when I was asked to do this... There's no words, really, for the honour of it."

Gemma wanted her episode to explore the characters as a family unit. "They're three outsiders," she says, "and they've found each other and they've made this beautiful family. I was thinking, 'What could creep in and pull that apart? And who would these people be if they hadn't found each other?' I myself have a friendship group that I very much count as family, and I often wonder myself, 'Who would I be if I hadn't found those people?' That's how I approached these guys."

One of the story's guest characters, Daisy Hodge, has some similarities to Jenny. "I'm really fascinated with the character of Jenny – I always have been," says Gemma. "When I was watching her, I thought, 'I'd love to see what you would have turned out to be if you hadn't found Madame Vastra, and you hadn't found Strax'. That's what Daisy is – she is that woman in service, the worst possible scenario of that. And then it's interesting to see what happens to her..."

Sarah Grochala closes the set with *Narcissus*, featuring UNIT operatives Kate Stewart and Osgood. It's set in the period when

two Osgoods – the human original, and her Zygon duplicate – lived and worked in tandem.

"At one point, we were thinking about Osgood and a friend being a duo at the centre of the story," says Sarah. "But the more I thought about Osgood, the more I felt it would make sense for it to be the two Osgoods. It's an opportunity to see what it might be like to be someone who has to live with an exact replica of themselves. I was thinking about moments where having two Osgoods would be difficult and combative, and where it would be useful to the rest of the UNIT team. Where does it become disruptive, and where does it become the key to achieving something?"

The story deals with a mysterious new dating site. "I think, on some level, it's about realising that you're OK in yourself; that you're possibly your best self when you don't need to be loved by someone else in order to feel validated," Sarah explains. "There are also ideas about collaboration and working together rather than being so concentrated on your own thing that you pull off in different directions, and about being seduced by things that you think are going to make you happy or complete you."

All four stories are directed by Helen Goldwyn, who has a long

"The more I thought about Osgood, the more I felt it would make sense for it to be the two Osgoods." SARAH GROCHALA

history with Big Finish. "I have worked for innumerable employers as a freelancer, and no company has ever been as equal, as democratic, and has given me so many opportunities," she says.

"There's been no feeling that there's any discrepancy between me and the men at Big Finish, and that's an incredible, commendable thing about the company."

"But I think it's essential that we do bring in more female voices," she emphasises. "It doesn't make it better, it just makes it different. It's a different voice, a different energy, a different vibe, and that creates different sort of art. And that's a good thing. Ultimately it benefits the listener, because they're getting something different."



Above: The cast and crew includes Helen Goldwyn, Gemma Redgrave, Alix Dunmore, Dan Blaskey, Tracy Wiles, Ingrid Oliver, Sarah Grochala and James Joyce.

Left: Sophie Aldred (as Ace) and Orlando Gibbs (as Harvey) feature in the second story in the set, *The Big Blue Book*.

Below: Osgood (Ingrid Oliver) in *The Zygon Invasion* (2015).



Coming Soon...

AUDIO DRAMA



BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED March

Written by **DAVID LLEWELLYN, UNA MCCORMACK, LISA MCMULLIN, MATT FITTON**

STARRING

Romana **Lalla Ward**
Narvin **Seán Carlsen**
Rassilon **Terrence Hardiman**
Livia **Pippa Bennett-Warner**
Mantus **Samuel Clemens**
Eris **Samuel Gosrani**
Trave **Paul Marc Davis**
Bovari **Lucy Robinson**
Cantico **Rebecca Root**
Aladra **Jessica Hayles**
Ysta **Abra Thompson**
Temmis **Stephen Critchlow**
Knyla **Carlyss Peer**
Dalia **Nicholas Khan**
The Sicari **Silas Carson**

Gallifrey: Time War Volume Two

The first volume of *Gallifrey: Time War* changed everything for the three former companions living on the Doctor's home planet. Ace was returned to Earth with her memories modified. Leela was thrown into the Vortex by the Master and left for dead. Only Romana remained on Gallifrey as Rassilon, the founder of Time Lord society, was resurrected. Volume Two picks up during his presidency.

"Rassilon is such an iconic figure in *Doctor Who* lore," says producer and director Scott Handcock, "so there was a huge pressure when we came to tackle this set about who would be playing the part. At this point, it's a Rassilon resurrected from a more primitive yet powerful Gallifrey. Politics are of little interest to this incarnation. He's far more interested in asserting Gallifrey's supremacy, regardless of how much the universe may have changed. His focus, in that sense, is absolute."

"He's no fool – he recognises the purpose of politics. It just happens he's from an era where it could be disregarded. So, when it came to casting, I wanted someone who could convey that sense of power with just their voice – someone cultured and intelligent – but who could also be quite cruel and dismissive."

Scott chose Terrence Hardiman, best known for the title role in CBBC's *The Demon Headmaster*. "I'd worked with



Terrence before on *Torchwood* and, like most children of my generation, was terrified of him as the Demon Headmaster," Scott says. "It goes without saying that Terrence is an absolute delight. It's rare to find a character who can intimidate Lalla Ward, but I think we may have managed it!"

Following the departures of Leela and Ace, Lalla as Romana and Seán Carlsen as Narvin take centre stage. "The loss of their friends is clearly weighing on their minds as we enter this box set," says Scott, "but they have bigger problems to contend with following Rassilon's resurrection. Their entire society has been thrown into disarray. Everyone's status is being reinvented. The only people they can truly trust, and whose motives they can trust, are each other. They can't afford not to see eye to eye."

Above: The cast of *Gallifrey: Time War Volume Two* includes Samuel Clemens, Rebecca Root, Seán Carlsen, Pippa Bennett-Warner and Terrence Hardiman.

TALKING BOOK

Doctors and Dragons



BIG FINISH
RRP £2.99 (download),
RELEASED March

Written by **ALFIE SHAW**

As its title suggests, the latest *Short Trips* story was inspired by tabletop role-playing games. "I toyed with them a bit at secondary school, but recently got back into them," says writer Alfie Shaw. "The title *Doctors and Dragons* came to me and I thought, 'That is a lovely title – I wonder what the story's going to be?'"

"I very quickly pounced on the Seventh Doctor, because in these tabletop games where you roll 20-sided dice – one of which is Dungeons & Dragons – you can have brilliant, brilliant plans and they can go horribly wrong when a dice says no. I thought, 'Well, the Seventh Doctor is really the games master of all the

Doctors. So what would happen when you pit the impossible-to-beat games master against a system that could just knock down any of his plans?'"

The story introduces us to Reya – a woman who needs the blood of a dragon to save her dying sister, Deca.

"Once I had the title, I felt like I had to go all-in on the high-fantasy premise," says Alfie, "so I needed a very human and emotional core. Specifically, she requires the blood of the *last* dragon – there's only one left. From there, we pull away and reveal that we're on this very high-fantasy world, where the person who is guarding the dragon is the Doctor. But the Doctor is sort of the antagonist of the whole piece, because he isn't quite as willing to help Reya as you initially might think..."

Below: Sophie Aldred with the script for *Doctors and Dragons*, which she narrates.





TALKING BOOK

Torchwood: Night of the Fendahl

BIG FINISH
RRP £9.99 (CD),
£7.99 (download)
RELEASED March

Written by **TIM FOLEY**

STARRING
Gwen Cooper **Eve Myles**
Phil Bradley **Bradley Freegard**
Derek **Gavin Swift**
Marco **Gerald Tyler**

A part from a lone Cyberwoman and the odd Hoix, *Doctor Who* monsters never appeared in its TV spin-off *Torchwood*. But on audio, that's about to change. Big Finish's main *Torchwood* range returns in March for a bumper 12-month run, and it opens with a string of familiar threats.

"We're doing four stories that show how differently traditional *Doctor Who* monsters behave in a *Torchwood* world," explains producer James Goss. "There are less neat, happy endings, a fair number of deaths, and sometimes the moral high ground just goes missing."

There are Slitheen and Autons in the months to come, and the Third Doctor companion Jo Jones (née Grant) will return for a rematch with the giant maggots. ("Of course the Welsh sci-fi series ever should do a sequel to *The Green Death*!" says James.) But it all begins with Gwen Cooper facing the godlike Fendahl, first seen opposite the Fourth Doctor in 1977's *Image of the Fendahl*.

"We argued over which monsters to include," says James. "Some we chose for valid reasons, and some because we thought they'd be fun. The Fendahl story happened because we couldn't stop thinking about the cover!"

"For James, it was about the image of Gwen and the Fendahl – he was like, 'Have a think about that and run with it,'" recalls writer Tim Foley, who developed that into *Night of the Fendahl*. "I love the original," he says of the 1977 serial. "It's so weird. It's quite a dislocating story."

But when Tim and James rewatched it, they were struck by its handling of Thea Ransome – a scientist played by Wanda Ventham. "We both came to the conclusion that – although the original is great, and she's great in it – she doesn't

have a whole lot to work with," says Tim. "All the way through the story, she is slowly possessed and taken over, the men use her, and then she dies at the end."

Tim had first seen the serial on VHS in the early 2000s. "I must have been quite young – maybe 12 or 13 – and I was really distressed at her fate," he continues. "She was one of the few female characters, she had such a large part, she was one of the good guys – and she didn't get saved! There's Leela and there's Grandma Tyler, but both of them are weird outsiders. Thea was our scientist, right in the thick of it, and she dies and all the men are horrible to her. So James said, 'We have to turn the tables. If we've got someone as fantastic and fabulous as Gwen at the centre of this story, she needs to take them all down.'"

But there's something different about Gwen when the story begins. "When Scott [Handcock, director] started to read the script, he was getting really excited because he knows how versatile Eve Myles is," says Tim. "He was like, 'This is great, we can really push her and try different things.' And of course, Eve was really game for that."

Night is a dark, adult take on the Fendahl – so much so that when Tim listened to an early dialogue-only edit, he was taken aback by some of the twisted characters he'd created. "It's only when the lines are coming out of their mouths that you go, 'Oh my God, this is horrible!'" he says, laughing. "That's in part because the cast is really cool – they're bang on. Gavin Swift, who plays Derek... I just want to have a wash every time I hear him say a line! But you have to make them worse to make the fall even greater." **DWM**

Above: Gwen Cooper (Eve Myles) is possessed in *Torchwood: Night of the Fendahl*. Art by Lee Binding.

Below: A Fendahleen advances in *Image of the Fendahl* (1977).

Bottom: Writer Tim Foley with Eve Myles.



Upcoming Releases

BOOKS

Thursday 7 March
The 13 Doctors Collection by Adam Hargreaves
BBC Children's Books £30



AUDIOS

MARCH RELEASES

► *The Eighth of March* by Lisa McMullin, Lizzie Hopley, Gemma Langford, Sarah Grochala
Big Finish £25 (CD), £20 (download)



► *The Comic Strip Adaptations: Volume 1 [Fourth Doctor]* by Alan Barnes
Big Finish £23 (CD), £20 (download)

► *Gallifrey – Time War: Volume Two* by David Llewellyn, Una McCormack, Lisa McMullin, Matt Fitton
Big Finish £23 (CD), £20 (download)

► *The Kamelion Empire [Fifth Doctor]* by Jonathan Morris
Big Finish £14.99 (CD), £12.99 (download)



► *Torchwood: Night of the Fendahl* by Tim Foley
Big Finish £9.99 (CD), £7.99 (download)

► *Doctors and Dragons [Seventh Doctor]* by Alfie Shaw
Big Finish £2.99 (download)

Thursday 7 March
► *The Lost TV Episodes: Collection One* [re-release featuring the narrated soundtracks to *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers*] BBC Audio £30



► *The War Machines [First Doctor, talking book]* by Ian Stuart Black
BBC Audio £20

DVD/BLU-RAY

Monday 25 February
► *Doctor Who: The Collection – Season 18 [Fourth Doctor]*
BBC Studios £56.16 (Blu-ray)



Monday 18 March
► *The Macra Terror [Second Doctor]*
BBC Studios £25.52 (Blu-ray), £20.42 DVD

MAGAZINES

Thursday 21 February
► *The Essential Doctor Who: Relative Dimensions*
Panini £9.99

Thursday 7 March
► *DWM 536*
Panini £5.99

Coming Soon...

BLU-RAY

Doctor Who: The Collection – Season 18

One of *Doctor Who*'s most intriguing seasons is about to make its high-definition debut...

Preview by **PAUL KIRKLEY**

Last year's launch of *Doctor Who: The Collection* gave viewers the chance to watch Tom Baker taking his first steps as the Time Lord in glorious high-definition.

And now, barely seven months on, his final bow is getting the same treatment in the third of BBC Studios' full season Blu-ray box sets.

"Why Season 18? There's no real agenda," says Russell Minton, the range's executive producer. "Because we're not doing them in order, we could literally pick any season. But Tom's got seven, so it makes sense to spread them out a bit. I think our logic was probably as simple as, 'We've done Tom's first, let's do his last!'"

Like its predecessors (the sell-out Season 12 was followed by Peter Davison's debut run), this latest collection offers a mix of improved picture quality across its seven adventures – plus the breakout pilot *K9 and Company* – along with a wealth of new special features.

All the episodes have been upscaled, including full HD transfers of the Brighton sequence from Part One of *The Leisure Hive*. "That's the only bit for which we've still got film negatives," explains Russell. "Wherever the film

exists, we will transfer it and include it. We want these episodes to look and sound as good as they possibly can. And even where we haven't got the film, people are noticing the difference in quality, which is great."

Among the new special features are upgraded special effects (see pages 22-24) and a making-of documentary for the final story, *Logopolis*. "We took Janet Fielding and Sarah Sutton to Crowsley Park [the BBC receiving station in Berkshire that doubled for the Pharos Project] and we even got a copy of Tegan's sports car," says Russell. "It's a 60-minute film, but it really rattles along."



Another highlight of the set is *A Weekend with Waterhouse*, in which Toby Hadoke spends a couple of days with the Adric actor at his seaside home in Hastings.

"In the dying days of the *Doctor Who* DVD range, Toby and I had made *Living with Levene*, which was very much taking Louis Theroux's *Weird Weekends* format and throwing a *Doctor Who* star into it," explains producer-director Chris Chapman. "We wanted to keep the series going, and right from the beginning we thought it would be lovely to do one with Matthew Waterhouse. Partly because Adric can be quite a divisive, Marmite character, and also because you've got an actor, in Matthew, who can seem quite enigmatic."

Key to the series, says Chris, is that "it has to come from a place of affection

BBC Studios
RELEASED 25 February 2019
RRP £56.16 (Blu-ray)

STARRING

Doctor Who **Tom Baker**
Romana **Lalla Ward**
Voice of K9 **John Leeson**
Adric **Matthew Waterhouse**
Nyssa **Sarah Sutton**
Tegan **Janet Fielding**

CONTAINS

The Leisure Hive
written by **David Fisher**
directed by **Lovett Bickford**

Meglos
written by **John Flanagan** and
Andrew McCulloch
directed by **Terence Dudley**

Full Circle
written by **Andrew Smith**
directed by **Peter Grimwade**

State of Decay
written by **Terrance Dicks**
directed by **Peter Moffatt**

Warriors' Gate
written by **Stephen Gallagher**
directed by **Paul Joyce**

The Keeper of Traken
written by **Johnny Byrne**
directed by **John Black**

Logopolis
written by **Christopher H Bidmead**
directed by **Peter Grimwade**

K9 and Company
written by **Terence Dudley**
directed by **John Black**



and be even-handed. We don't want to stitch anyone up. What we say to the contributors is: the tone and the feel of this film is you, and your life. It's a bit of a leap for someone to take, and initially Matthew was very unsure. But he really enjoyed it."

Another precocious teenager from the *Who* Class of '81 takes star billing in *Brendan and Company: A Boy's Best Friend* – the first on-screen interview with Ian Sears, who starred alongside Elisabeth Sladen and John Leeson in *Doctor Who*'s first ever spin-off. Now a successful film editor in America, Ian shares his recollections of making *K9 and Company* – "he has very fond memories of being stripped half-naked and nearly sacrificed in the Cotswolds," says Chris – and even recreates the show's immortal title sequence on the streets of Los Angeles, with the help of some friends and a dog.

Chris has also directed *The Writers' Room*, in which a quartet of Season 18 writers, billed simply as Bidmead, Flanagan, Smith and Gallagher (that's surely a folk supergroup waiting to happen), convene to reminisce about their experiences on the show.

"This is quite an unusual season, in that the majority of the writing team are still with us," says Chris. "So I thought, 'Let's not do a talking heads documentary, let's get everyone together in a pub, let's get some drinks down them, and really chew

"I thought, 'Let's not do a talking heads documentary, let's get everyone together in a pub.'" CHRIS CHAPMAN

the fat.' It's them revisiting the stories in this season – and opening a few old wounds – in a very natural and candid way."

Other gems include a new audio commentary on *The Leisure Hive* from Tom Baker and Matthew Sweet, and another run of the popular 'Who does Gogglebox' series *Behind the Sofa*, for which Tom is joined by John Leeson (K9) and costume designer June Hudson.

Famously, Tom's final season was something of a miserable experience for the actor, but he's on characteristically twinkling form in the new material. "He references his unhappiness a bit more in the *Logopolis* documentary," says Russell. "That one's a bit more poignant. But *Behind the Sofa* is a bit of fun. He gets on very well with June and John, so it's quite light-hearted."

Once again, the packaging – with artwork by Lee Binding – is an object of beauty in itself. "We had a lot of conversations about it at the start," says Russell. "For example, we considered doing the spines so they matched the relevant title

sequence. But then we decided to create a brand we could stick with, so when you've got them on the shelf they look like a set of encyclopaedias."

Doctor Who fans have very strong views about spines, don't they? "Yes," says Russell, laughing. "I've spoken to many departments about it. I was very clear that everything on the spines had to line up! People thought I was slightly barmy, but I think they get it now."

Would Russell go as far as to describe the new Blu-ray set as the final, definitive word on Season 18? "I think it probably is," he says. "I'd imagine there isn't a huge amount more we can do. But who knows what technology will bring in the future? Maybe one day the entire thing will be reshot with holograms!"



Opposite page top: Matthew Waterhouse, who played Adric, joins Toby Hadoke for *A Weekend with Waterhouse*.

Opposite page main: Tom Baker as the Doctor in Lee Binding's cover art for the Season 18 box set.

Above left: Season 18 scriptwriters John Flanagan, Stephen Gallagher, Christopher H Bidmead and Andrew Smith are reunited for *The Writers' Room*.

Above right: The *Behind the Sofa* guests in the Season 18 box set include Wendy Padbury, Janet Fielding and Sarah Sutton...

Far left: ... and Tom Baker, June Hudson and John Leeson.

Left: Janet Fielding and Sarah Sutton visit Crowsley Park in *Hanging on a Thread*, the new making-of documentary for *Logopolis*.

Disc 1

The Leisure Hive

Four episodes

Existing Special Features

- Audio commentary with Lalla Ward, Christopher H Bidmead and Lovett Bickford
- *A New Beginning* – making-of documentary
- *From Avalon to Argolis*
- *Synthesizing Starfields*
- *Leisure Wear*
- *Blue Peter* extract
- BBC1 continuity
- Optional 5.1 surround sound mix
- Isolated music score
- Coming Soon: *Meglos*

New Special Features

- Audio commentary with Tom Baker and Matthew Sweet
- *Behind the Sofa: The Leisure Hive*
- Studio footage
- Clean opening and closing titles
- Photo gallery in HD
- Production subtitles

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 5

Warriors' Gate

Four episodes

Existing Special Features

- Audio commentary with Lalla Ward, John Leeson, Christopher H Bidmead, Paul Joyce and Mat Irvine
- *The Dreaming* – making-of documentary
- Extended and deleted scenes
- *Lalla's Wardrobe*
- *The Axe Man*
- Prime Computer adverts
- BBC1 continuity
- Isolated music score
- Revised production subtitles

New Special Features

- *Behind the Sofa: Warriors' Gate*
- *Swap Shop* extract (featuring Mat Irvine)
- Optional 5.1 surround sound mix
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 2

Meglos

Four episodes

Existing Special Features

- Audio commentary with Lalla Ward, Christopher Owen, John Flanagan, Paddy Kingsland and Peter Howell
- *Meglos Men*
- *The Scene Sync Story*
- *Jacqueline Hill: A Life in Pictures*
- BBC News report
- BBC1 continuity
- Isolated music score
- Coming Soon: *The E-Space Trilogy*

New Special Features

- *Behind the Sofa: Meglos*
- Photo gallery in HD
- Production subtitles

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 6

The Keeper of Traken

Four episodes

Existing Special Features

- Audio commentary with Matthew Waterhouse, Sarah Sutton, Anthony Ainley and Jonny Byrne
- *Being Nice to Each Other* – making-of documentary
- *The Return of the Master*
- *Swap Shop* extract
- BBC1 continuity
- Isolated music score
- Revised production subtitles

New Special Features

- *Behind the Sofa: The Keeper of Traken*
- Part Four commentary overruns
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 3

Full Circle

Four episodes

Existing Special Features

- Audio commentary with Matthew Waterhouse, Andrew Smith and Christopher H Bidmead
- *All Aboard the Starliner* – making-of documentary
- *K9 in E-Space*
- *E-Space – Fact or Fiction?*
- *Swap Shop* extract
- BBC News report
- *Nationwide* extract
- BBC1 continuity
- Isolated music score
- Revised production subtitles

New Special Features

- *Behind the Sofa: Full Circle*
- Studio footage (mute)
- *A Weekend with Waterhouse*
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 7

Logopolis

Four episodes

Existing Special Features

- Audio commentary with Tom Baker, Janet Fielding and Christopher H Bidmead
- *A New Body at Last*
- *Tomorrow's Times: The Fourth Doctor*
- *Stripped for Action: The Fourth Doctor*
- *Doctor Who Stories: Tom Baker*
- *Entropy Explained*
- *The Five Faces of Doctor Who* trailer
- BBC1 continuity
- Isolated music score
- Revised production subtitles

New Special Features

- *Hanging on a Thread* – making-of documentary
- Optional updated special effects
- *Behind the Sofa: Logopolis*
- Studio footage
- Audio restoration
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 4

State of Decay

Four episodes

Existing Special Features

- Audio commentary with Matthew Waterhouse, Terrance Dicks and Peter Moffatt
- *The Vampire Lovers* – making-of documentary
- *Leaves of Blood*
- *The Blood Show*
- *The Frayling Reading*
- BBC News report
- BBC1 continuity
- Film trims (mute)
- Isolated music score
- Revised production subtitles

New Special Features

- Audio commentary with Lalla Ward, Rachel Davies and Matthew Sweet
- *Behind the Sofa: State of Decay*
- Pickwick Talking Book: *State of Decay*
- Photo gallery in HD

PDFs

- Production paperwork
- Scripts
- *Radio Times* cuttings

Disc 8

K9 and Company/ bonus material

Existing Special Features

- Audio commentary with Elisabeth Sladen, John Leeson, Linda Polan and Eric Saward
- *The K9 Files* – making-of documentary
- *A Dog's Tale*
- *Pebble Mill at One* extract
- BBC 1 continuity and trailers
- Revised production subtitles

New Special Features

- *Behind the Sofa: K9 and Company*
- *Brendan and Company* – Ian Sears interview
- *The Writers' Room*
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Gronda, gronda! Welcome, gentlemen and lady Earthlings, welcome. As you are no doubt aware, I am Meglos, last of the Zolfa-Thurans, a race of hyper-intelligent cacti cactus cacti xerophytes. You will no doubt also know me as the greatest of all the Doctor's foes, for, while opponents such as the Daleks and the Master have been defeated on repeated occasions, I have only been defeated the once – and only then by the narrowest of margins! Had it not been for the Doctor's interference and the incompetence of General Grugger and his band of half-witted fortune-hunters, and a last-minute mix-up over coats, victory would have been assured and control of the galaxy, of the universe, would have been mine, all mine!

Of course, credulous Earthlings, your small, inquisitive minds no doubt wish for explanations, to understand my motives and how I survived the destruction of the screens of Zolfa-Thura. You may indeed be wondering how a race of hyper-intelligent cactus cacti cactus xerophytes

that can't actually move managed to build a set of pentagonal screens in order to harness the awesome power of the

Dodecahedron. You may be wondering why they chose to do so. You may be wondering where the Dodecahedron came from, or how it accidentally ended up on Tigella 10,000 years ago. You may be wondering what actually happened to all the other Zolfa-Thurans and how I ended up being the sole survivor, imprisoned for 10,000 years beneath the screens of Zolfa-Thura in a laboratory with the power to intercept and

transmit interplanetary messages and trap errant time-travellers within chronic hysteretic loops, along with all the scientific equipment needed to adopt the forms of other beings.

You may be wondering all these things. You may even be wondering quite why I want to control the entire universe and what

I would do with it if I did. Well, let me assure you that all these questions have perfectly logical explanations that make *complete sense*. However, they all lie beyond the comprehension of your pitiful Earthling minds. Your puny brains are simply incapable of understanding the full intellectual rigour and meticulously worked-out plotting that explains my quest for universal domination. You will just have to accept that I, Meglos, know the answers to these questions and that I choose not to share them with you!

(And besides, at one point I say, "My fellow Zolfa-Thurans tried to destroy all we had and all we knew to prevent this moment." Do you want it spelled out for you? How much backstory do you need?)

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#17: Meglos

Meglos (1980)

You may also be wondering how the Tigellans will subsist now that they no longer have a Dodecahedron to power their city and all their food stocks have been destroyed, and we are told it will take decades for them to prepare to return to the surface because of all the lush, aggressive vegetation. Well, it's my sad duty to inform you that they're all dead. Zastor, Deedrix, Caris, the whole ruddy lot of them. A few weeks after the Doctor left they all died

of starvation, except for the ones who were eaten by the lush, aggressive vegetation. I saw it all from my laboratory on Zolfa-Thura and had a right old chuckle.



As for how I survived the destruction of the screens, were you not paying attention? I have the ability to modulate myself along a waveform of light – don't ask what that means, it's beyond your comprehension – which, if you will recall, meant I *could* move about a bit, as a sort of blobby green bag on the floor before returning to my cactoid cactish cactic cactus original form. And although the perfidious Doctor inverted the control settings to focus the beams of the screens onto Zolfa-Thura, did you actually *see* Zolfa-Thura destroyed? No, you did not. You did not even see me, or the Gaztaks, destroyed by the beams of the screens. You may



your comprehension, and remain imprisoned within my laboratory with all my scientific knick-knacks and a load of decomposing Gaztaks.

Yes, they died, I'm afraid. And so I must warn you, gentlemen and lady Earthlings, that I shall have my revenge. One day my vengeance will be wreaked, if that's a word.

All it requires is for another band of fortune-hunters to bring me another Earthling and I shall seek out and destroy that errant Doctor. For I am Meglos – his most fiendish foe, his most merciless adversary, his almost but not quite entirely undefeated enemy!

Not bad for a pot plant, eh? Gronda gronda!



As told to Jonathan Morris

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